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Lots 1 - 165

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ILLUSTRATIONS

Front Cover: lot 1
Inside Front Cover: lot 19
Inside Rear Cover: lot 55
Rear Cover: lot 39

PREVIEW

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Sunday December 15, 12pm-5pm
Monday December 16, 10am-5pm

And by appointment.

INQUIRIES

New York

Ian Ehling
Director
+1 (212) 644 9094
ian.ehling@bonhams.com

Darren Sutherland
Senior Specialist
+1 (212) 461 6531
darren.sutherland@bonhams.com

Tim Tezer
Junior Specialist
+1 (917) 206 1647
tim.tezer@bonhams.com

Jeffrey Kral
Cataloguer & Sale Coordinator
jeffrey.kral@bonhams.com
+1 (917) 206 1626

Boston

Emily Parish
Sale coordinator
Emily.Parish@bonhams.com
+1 (508) 970 3135

Los Angeles

Books and Manuscripts
+ 323 236 7500
Books.us@bonhams.com

San Francisco

Books and Manuscripts
Books.us@bonhams.com
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Atlas from the Estate of Norma K. Hunt

Lot 1

1

**A VERY FINE COMPOSITE ATLAS MAGNIFICENTLY
ILLUMINATED AND HEIGHTENED WITH GOLD IN A FINE
CONTEMPORARY HAND THROUGHOUT**

OTTENS, REINER 1698-1750 and JOSUA 1704-1765. [*Composite Atlas.*] *Atlas van vyregezogte Landkaarten*. Amsterdam, c. 1730.

Large folio (630 x 395 mm). 85 engraved maps and charts of all parts of the world, mostly double-page or folding, including five wall-maps in sheets, by various 17th- and 18th-century mapmakers (see notes) ALL MAGNIFICENTLY FULLY COLORED AND HEIGHTENED IN GOLD IN A FINE CONTEMPORARY HAND including: 4 world maps and hemispheres, 12 maps of the Americas; 49 maps of Europe, 19 Asia and 5 Africa, 4 engraved allegorical frontispieces Europa, Asia, Africa and America, as sectional titles originally published in the Blaeu Atlas Major (1662), all but the first bearing the Ottens imprint and finely colored in a contemporary hand, 4 astronomical plates by or after C. Allard, J. G. Doppelmaier and N. de Fer, two sheets (joined, partly uncut) of armorial playing cards by Claude Oronce Fine (1660, the Caspar Specht issue of c. 1710) titled in manuscript, two distance tables also by Specht, one naval plate and one plate showing naval ensigns both by Covens and Mortier, preceded by engraved general title by J. van Munnikhuysen after L. Webbers bearing the Ottens imprint, additional engraved title to the Covens and Mortier Atlas Novus (c. 1730) by Romein de Hooghe, printed title in red and black to the Dutch text of Sanson's *Inleidinge tot de Geografie* followed by 20 leaves of printed text, double-page manuscript index listing 94 subjects (including titles and index) and a full-page manuscript copy of the poem *Op het Toonneel des Aerdryx, of te Nieuwe Atlas* by Joost van den Vondel (1587-1679) both neatly written in ink. Contemporary Dutch red morocco, gilt-paneled, gilt edges, vellum spine label ink lettered: "Atlas van Vytegezogte Landkaarten" some wear to joints and edges. The titles cut round and mounted, the mapsheets and printed text mostly inlaid to match the overall size, a few folds a little with minor loss of engraved surface, some faint staining, some discoloration to versos.

Provenance: "A Collector Resident Abroad" (his sale, Sotheby's London, 1 February 1984, lot 41); by descent to the present owner.

The Ottens Family

The Ottens brothers are best known for their atlases assembled to order. The founder of the company was Joachim Ottens (1663-1719) a copper engraver and a print- and map-seller in Amsterdam. He was a member of the art- and print-sellers guild since 1710. After his death in 1719, his widow and sons continued the business which reached its apex under the leadership of the sons Reinier and Hosua Ottens. At the time Amsterdam was the center of commercial cartography and illumination.

Composite Atlas

Composite Atlases are custom assembled atlases. A wealthy merchant or royalty could select the desired maps from a large catalogue of maps by various map makers including maps by Ottens and Covens and Mortier and have them bound to his/her taste. Ottens assembled atlases in up to 15 volumes, the most famous example is in the Teyler museum in Haarlem Netherlands. The present atlas comprises maps by various publishers including Ottens, and Covens and Mortier. Subjects include 4 world maps and hemispheres, 12 maps of the America; 49 maps of Europe, 19 Asia and 5 Africa, 4 engraved allegorical frontispieces Europa, Asia, Africa and America, as sectional titles originally published in the Blaeu Atlas Major. The atlas was assembled at the pinnacle of Dutch map making and many of the maps represent the most up to date cartographic details.

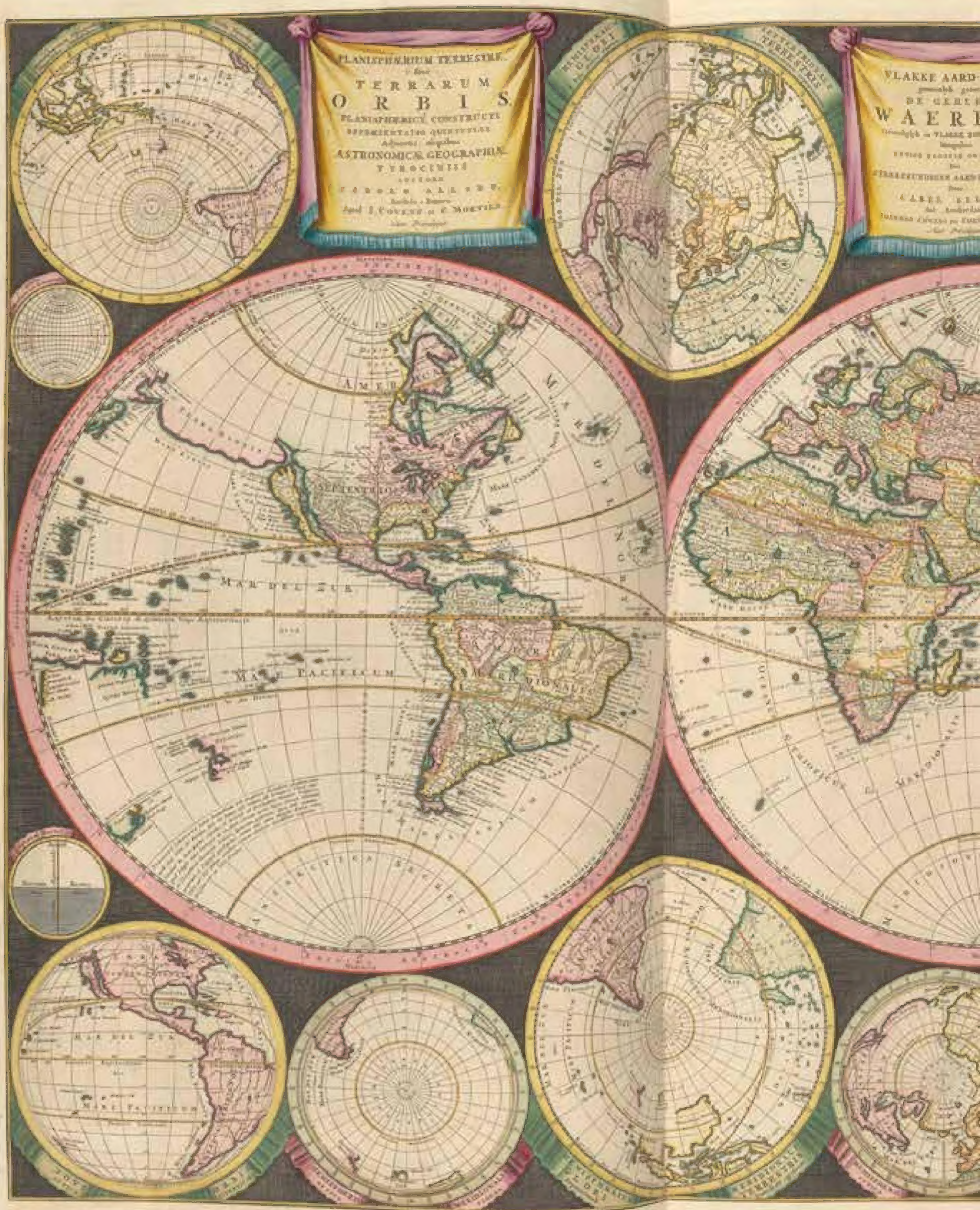
Magnificent coloring

The present example is one of the finest, the coloring magnificently executed and highlighted in gilt, paying amazing attention to the details of the engraved titles and the cartouches of the maps. It required an illuminator who was extremely skilled in the precise use of gold leaf in the cartouches, in illuminating selected cities or highlighting some longitude marks. Our example is a single volume atlas illuminated with the same attention to detail and depth as the most famous examples. Apart from this fully colored atlas other examples of lesser quality are known. The coloring was done on a sliding scale, with different levels of perfection, or they were partially colored with the cartouche left uncolored.

Rarity

A very small number of these composite atlases survived in institutions. Atlases offered on the market were many times broken and the maps were sold individually. This is a very rare example of Ottens's composite atlas with magnificent contemporary hand coloring, one of the finest to come to market.







CONTENTS

- 1 Register van deze Atlas, manuscript contents list numbered 1-94
- 2 Atlas engraved general title by Munnikhuysen; R. and J. Ottens
- 3 Atlas Novus, engraved general title by de Hooghe; Covens and Mortier
- 4 Inleidinge tot de Geographie, printed title and 38 pp. text; de L'ISLE, Guillaume and Guillaume Sanson, Covens and Mortier
- 5 Op het Toonneel des Aerdryx ofte Nieuwe Atlas; J.v. Vondel, manuscript

WORLD

- 6 Nova totius terrarum orbis geographica ac hydrographica tabula, world map on Mercator's projection (Pieter van den Keere 1608, reduced from his 12-sheet map of the same year, reissued by Jansson 1621 and included in the Atlantis Maioris Appendix in 1630. This is the Janssonius Waesberge-Moses Pitt edition as revised in London, 1680, see: Shirley 264 and 504.
- 7 Planisphaerium Terrestre sive Terrarum Orbis [title repeated in Dutch], world map in twin hemispheres; Carel Allard, with Covens and Mortier's imprint. Shirley 578
- 8 Hemisphere Septentrional, northern hemisphere; G. de l'Isle, with Covens and Mortier's imprint
- 9 Hemisphere Meridional, southern hemisphere (G. de l'Isle, with Covens and Mortier's imprint)



AMSTELÆDAMI apud REINKERUM et IOSEPHUM OTTENS.

W. Verelsteden del.

EUROPE

10 Europa, allegorical title from the Blaeu Atlas Major [1662]

11 Les Armories des Princes de l'Europe, (manuscript title and register) 52 numbered, mounted playing cards, probably by Caspar Specht, Utrecht, c. 1700, (see: next plate)

12 Historische en Geographische Tafel om te leren een kort begrip vande Landen en Staten in Europa, armorial table; C. Specht

13 Accuratissima Europae tabula; Carel Allard, with Covens and Mortier's imprint

14 La Scandie, ou les Trois Royaumes du Nord; Nicolaas Visscher's widow, with Pieter Schenk's imprint

15 Carte des Courones du Nord [... and Second Carte], Scandinavia in two sheets, north and south; G. de l'Isle, with Covens and Mortier's imprint

16 Regni Norvegia; Frederick de Wit

17 Sueciae Magnae, the Swedish empire; Gerard and Leonard Valk

18 Carte du Royaume de Danemarc; G. de l'Isle, with Covens and Mortier's imprint

19 Regnorum Magnae Britanniae, sive Angliae Scotiae nec non Hiberniae; C. Allard

20 Carte des Royaumes d'Angleterre d'Ecosse et d'Irlande, folding map in two sheets, joined; Charles Inselin, published Hubert Jaillot, 1715 (minor loss to fold affecting image)

21 Regni Angliae et Walliae Principatus Tabula; C. Allard, with Covens and Mortier's imprint

22 Tractus Regni Angliae Septentrion., northern England, F. de Wit, with Covens and Mortier's imprint

23 Occidentalior Regni Angliae Districtus, western England and Wales; F. de Wit, with Covens and Mortier's imprint

24 Orientalior Districtus Regni Angliae, East Anglia and the Southeast; F. de Wit, with Covens and Mortier's imprint

25 Novissima Regni Scotiae; C. Allard, with Covens and Mortier's imprint

26 Hyberniae Regni; [C. Allard], with Covens and Mortier's imprint

27 Tafel vande XVII Nederlandze Provinciën, armorial table of the Seventeen Provinces; C. Specht, with Reiner and Josua Ottens's imprint

28 XVII Provinciesde Pays-Bas, Belgium and the Netherlands [C. Allard], reissued by H. Jaillot with new Latin title, Covens and Mortier's imprint

29 Belgium Foederatum, modern Netherlands; F. de Wit, with Covens and Mortier's imprint

30 Carte des Pays-Bas Catholiques, modern Belgium, engraved by J. van Lugtenburg; G. de l'Isle, with Covens and Mortier's imprint

31 Kort Begryp van Duytsland, de drie Ryx Collegien, in hunne Wapens en Zittingen, Kreits Verdelingen, en Aantekeningen, armorial table of the German Empire; C. Specht, with R. and J. Ottens's imprint

32 Germania Descriptio, the whole of the German Empire; F. de Wit, with Covens and Mortier's imprint

33 L'Empire d'Allemagne; two sheets joined, Nicolas Sanson and Hubert Jaillot, with Covens and Mortier's imprint)

34 Germaniae L'Empire d'Allemagne, WALLMAP of the German Empire; in four sheets joined as two, J. Covens and C. Mortier, after N. Sanson, G. de l'Isle, H. Jaillot and N. de Fer. Total dimensions 1030 mm. by 1195 mm.

35 Fluviorum Rheni Mosae Mosellae Moeni Neccaris, the Rhine valley, with 18 border vignette plans of Landau, Freiburg, Mainz, Cologne, Namur, Basel, Fort Louis, Philipsbourg, Brisach, Strassburg, Coblenz, Mont Royal, Hünningen, Trier, Saarlouis, Luxembourg, Maastricht and Bonn; two sheets, joined, F. de Wit, Covens and Mortier's imprint

36 Nieuwe Caarte van Vrankryk, France; [C. Specht] after Nicholas de Fer, with R. and J. Ottens's imprint

37 La France; large folding map in two sheets, joined, C. Inselin, with the imprint of Bernard Jean Hyacinthe Jaillot, son of Hubert, 1713. Total dimensions 603 mm. by 930 mm.

38 Galliae Regnum in omnes suas Provincias accuraté divisum, WALLMAP of France in four sheets joined as two, N. Sanson and H. Jaillot, with the Covens and Mortier imprint. Total dimensions 1030 mm. by 1195 mm.

39 Mare Mediterraneum, large folding map in two sheets, joined, G. and L. Valk

40 Novissima et Accuratissima Regnorum Hispaniae et Portugalliae, the Iberian peninsula; F. de Wit, with Covens and Mortier's imprint

41 L'Espagne, folding map in two sheets, joined, reduced from the large four-sheet wall-map (see number 42), engraved by J. van Lugtenburg; N. Sanson, published by Covens and Mortier. Total dimensions 580 mm. by 895 mm.

42 Théâtre de la Guerre en Espagne et en Portugal, WALLMAP of the Iberian peninsula; in four sheets joined as two J. Covens and C. Mortier [after N. Sanson]. Total dimensions 960 mm. by 1190 mm.

43 Novissima Regnorum Portugalliae et Algarbiae Descriptio; F. de Wit, with Covens and Mortier's imprint

44 L'Italie, engraved by B. Ruyter; G. de l'Isle, with Covens and Mortier's imprint

45 L'Italie, folding map in two sheets, joined N. Sanson and H. Jaillot, with Covens and Mortier's imprint

46 Partie Orientale de l'Italie qui comprend les Royaumes de Naples et de Sicilie &C.; WALLMAP in four sheets joined as two; J. Covens and C. Mortier, after N. Sanson. Total dimensions 926 mm. by 1145 mm.







47 la Suisse Divisée en ses Treze Cantons, Ses Alliez & ses Sujets; H. Jaillot, with Covens and Mortier's imprint

48 Nova Helvetiae Tabula Geographica, WALLMAP in four sheets joined as two; Johann Jakob Scheuchzer [1712], the Pieter Schenk issue of [1716], the map area surrounded by 17 vignette illustrations of natural phenomena and views, each numbered and keyed. Total dimensions 904 mm. by 1020 mm.

49 La Pologne; G. de l'Isle, with Schenk, 1734 imprint

50 Reipublicae et Status Generalis Poloniae; two sheets joined, R. and J. Ottens

51 Regni Prussiae et Prussiae Poloniae; F. de Wit, with Covens and Mortier's imprint

52 Imperii Russici sive Moscoviae; F. de Wit, with Covens and Mortier's imprint

53 Carte Nouvelle de Tout l'Empire de la Grande Russie; R. and J. Ottens

54 Carte de Moscovie [... and Partie Meridionale de Moscovie], western Russia, north and south, two sheets joined; G. de l'Isle, with Covens and Mortier's imprint

55 Le Royaume de Hongrie, folding map in two sheets, joined; N. Sanson, with Covens and Mortier's imprint

56 Le Cours du Danube, folding map in three sheets, joined, with lower border vignettes of Varadin, Canise, Temeswar, Sigeth, Belgrade, Constantinople; N. Sanson after V. M. Coronelli, with Pieter Mortier's imprint

57 Estate de l'Empire des Turqs en Europe; H. Jaillot, with Covens and Mortier's imprint

58 Carte de la Grece; G. de l'Isle, with Covens and Mortier's imprint

59 Peloponnesi que hodie Morea; Sanson, with Covens and Mortier's imprint



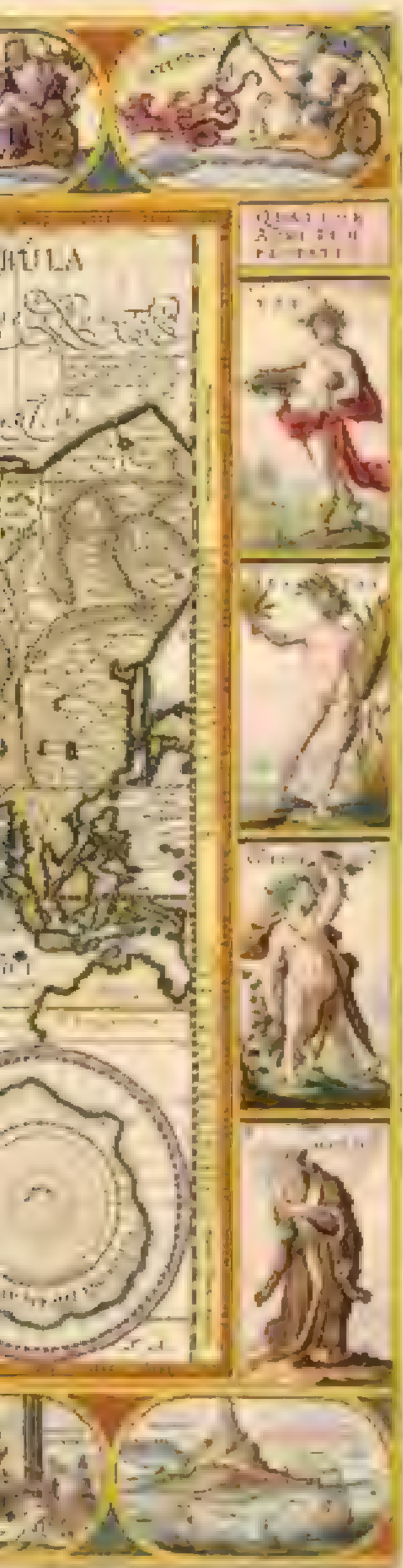
ASIA

- 60 Asia, allegorical title from the Blaeu Atlas Major [1662]; R. and J. Ottens
- 61 L'Asie; G. de l'Isle from Covens and Mortier's imprint
- 62 L'Empire des Turcs...; N. de Fer, Paris, c. 1700
- 63 Magni Turcarum Domini Imperium, folding map in two sheets; N. Visscher, with P. Schenk's imprint
- 64 Nouvelle Carte de la Mer Noire et du Canal de Constantinople; N. Visscher, with the imprint of Hendrik de Leth
- 65 Carte de la Tartarie; G. de l'Isle, with Covens and Mortier's imprint
- 66 Natolia Asia Minor; P. de la Rue, with Covens and Mortier's imprint
- 67 Assyria Vetus; P. de la Rue, with Covens and Mortier's imprint
- 68 Iudaea seu Terra Sancta N. Sanson, with Covens and Mortier's imprint
- 69 Carte de Perse; G. de l'Isle, with Covens and Mortier's imprint
- 70 Regnum Persicum Imperium Turcicum in Asia; folding map, two sheets joined, R. and J. Ottens
- 71 Carte des Pays Voisins de la Mer Caspienne; G. de l'Isle, with Covens and Mortier's imprint
- 72 Magni Mogolis Imperium; [W. and J. Blaeu (1638), with a later cartouche, scale and imprint of F. de Wit, the Covens and Mortier issue]
- 73 Imperii Sinarum nova description; J. van Loon, published by J. Jansson in 1658, the G. Valk and P. Schenk issue of [1700]
- 74 Carte Nouvelle de la Grande Tartarie... Troisième Partie de l'Asie... la Chine, les Isles de Borneo, et Philippines, &c., folding map in two sheets, joined N. Sanson, Covens and Mortier imprint
- 75 Nova et Accurata Iaponiae terrae Esonis, Japan, Korea and Company's Land; J. Jansson [1659], the P. Schenk and G. Valk issue of [1700],
- 76 Carte des Indes et de la Chine; G. de l'Isle, with Covens and Mortier's imprint
- 77 Carte des Côtes de Malabar et de Coromandel; G. de l'Isle, with Covens and Mortier's imprint
- 78 Parte d'Asie ou sont les Isles de Zocotra, de l'Amirante... les Isles d'Andemaon, Ceylan, les Maldives, folding chart in two sheets joined; P. Mortier
- 79 Le Royaume de Siam, folding map in two sheets joined; P. Mortier

AFRICA

- 80 Africa, allegorical title from the Blaeu Atlas Major [1662] with R. and J. Ottens's imprint
- 81 L'Afrique; G. de l'Isle, the 1700 version, with Covens and Mortier's imprint
- 82 Carte de la Barbarie de la Nigritie et de la Guinée; G. de l'Isle, with Covens and Mortier's imprint
- 83 Carte de l'Egypte de la Nubie de l'Abissinie; G. de l'Isle, with Covens and Mortier's imprint
- 84 Carte du Congo et du Pays de Caffres; G. de l'Isle, with Covens and Mortier's imprint





AMERICA

85 America, allegorical title from the Blaeu Atlas Major [1662], engraved by J. Falck, with R. and J. Ottens's imprint

86 Recentissima Novi Orbis sive Americae Septentrionalis et Meridionalis tabula; C. Allard, engraved by G. van Gouwen, with Covens and Mortier's imprint. McLaughlin 132; Tooley 65.

87 L'Amerique Septentrionale, North America; G. de l'Isle [1700], with Covens and Mortier's imprint. See Tooley 33; Wheat, *Transmississippi* 79

88 L'Amerique Meridionale, South America; G. de l'Isle [1700], with Covens and Mortier's imprint, see: Tooley 68

89 Carte du Canada ou de la Nouvelle France; G. de l'Isle [1703], with Covens and Mortier's imprint, see: Tooley 39

90 Carte du Mexique et de la Floride; G. de l'Isle [1703], re-engraved by J. Stemmers, 1722, with Covens and Mortier's imprint, see: Tooley 51

91 Carte de la Louisiane et du Cours du Mississipi; G. de l'Isle [1718], with Covens and Mortier's imprint, see: Tooley 43, The first map to mark and name the settlements in Texas, "one of the most important mother maps of the North American continent", see: Cumming *The Southeast in Early Maps*, 170

92 Carte de la Terre Ferme du Perou, du Bresil et du pays des Amazonnes; G. de l'Isle, with Covens and Mortier's imprint

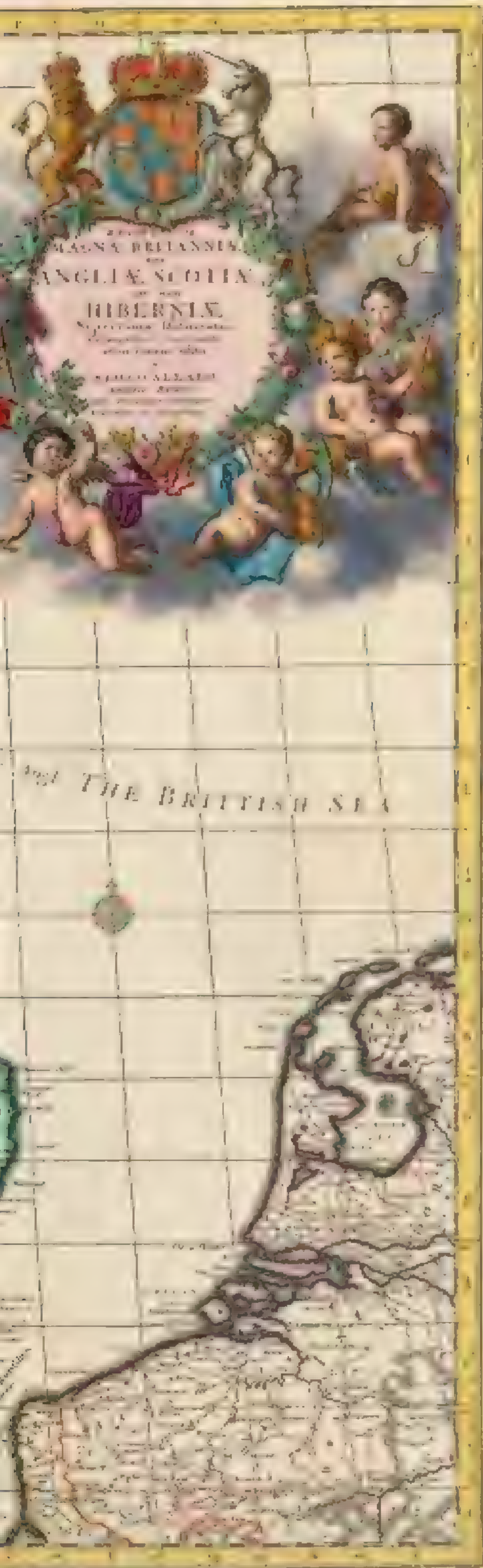
93 Carte du Paraguay du Chili; G. de l'Isle, with Covens and Mortier's imprint

94 Archipelague du Mexique ou sont les Isles de Cuba, Espagnole, lamaïque, &c., folding map in two sheets, joined, with insets showing Vera Cruz, Havana, Porto Bello, Darien, and a large vignette illustration showing Europeans receiving tribute from native tribes; Covens and Mortier. Total dimensions 576 mm. by 1005 mm.

95 Carte Nouvelle de la Mer du Sud, large folding map of the Americas and the Pacific showing the routes of explorers since Columbus with, as insets, views of Fort au Cap de Bonne Esperance; La Ville de Mexico; Moulin à sucre; Istme de Panama ou de Darien; Baye de Porto Bello; added in the second state: Vera Cruz, Baye de Rio Janeiro, la Havane. De Leth's spectacular map is considerably rarer than its Châtelain (1719) model. Total dimensions 596 mm. and 900 mm. See McLaughlin 220; Tooley, 94.

96 Nieuwe Wassende Graaden Paskaart Vertoonende alle de bekende Zeekusten en Landen op den geheelen Aard boodem of Werelt, large folding chart of the World on Mercator's projection, in two sheets joined; Gerard van Keulen, from editions of the Zee-fakkel, see: Koeman IV, Keu [199]. Total dimensions 595 mm. by 1000 mm.





CELESTIAL

97 Planisphaerii Coelestis Hemisphaerium septentrionali, northern celestial hemisphere for the epoch 1700, C. Allard, with Covens and Mortier's imprint

98 Planisphaerii Coelestis Hemisphaerium meridionale, southern celestial hemisphere for the epoch 1700; C. Allard, with Covens and Mortier's imprint

99 La Sphere Artificielle ou Armilaire oblique; N. de Fer 1716

100 Sphaerium Artificialium typica Repraesentatio, plate showing an armillary sphere, terrestrial and celestial globes; [J. G. Doppelmaier, published by Covens and Mortier?]

SHIPS AND FLAGS

101 Nieuwe Tafel voor alle Lief-hebbers en Zeevaarende Persoonen vertoonende een Oorloghs-Schip, illustration and cross-section of a 96-gun warship, with 13 vignettes; [Cornelis Danckaerts], with Covens and Mortier's imprint, found also in some editions of van Keulen atlases

102 Nieuwe Tafel van al de zee Vaarende Vlagge des Weerelts, plate showing 139 naval ensigns and a colour key [C. Danckaerts], with Covens and Mortier's imprint

REFERENCES

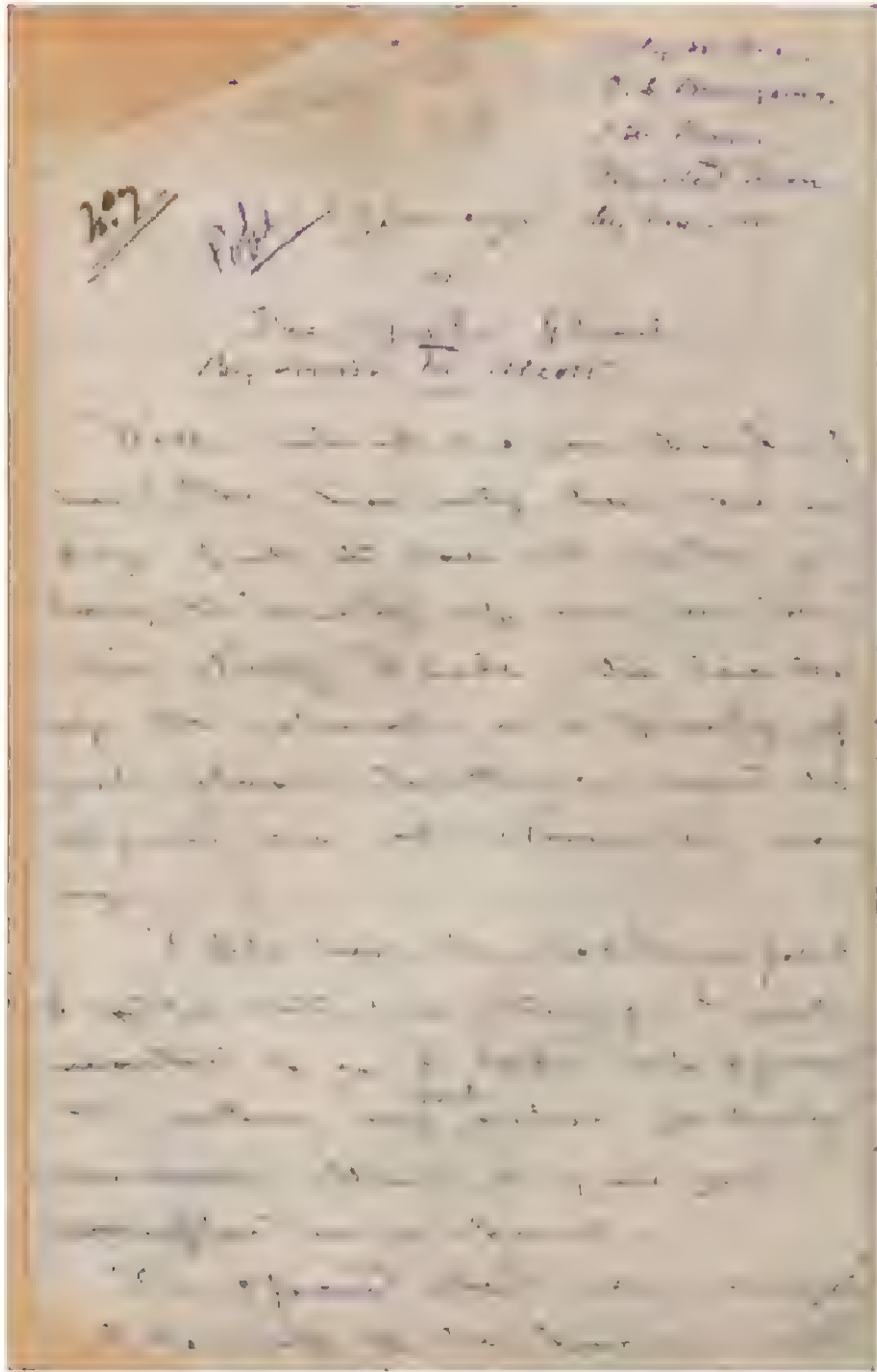
Koeman, Collections, pp. 55-75; and *Atlantes Neerlandici* III, pp. 85-93; McLaughlin *California as an Island*; See Reeuwijk, *Van atlas tot routeplanner*, *Ottens' atlas in Teylers Museum*; See Tooley *The Mapping of America*.

US\$300,000 - 500,000

Literature

Literature

Lots 2 - 41



2

ALCOTT AUTOGRAPH MANUSCRIPT.

ALCOTT, LOUISA MAY. 1832-1888. Autograph Manuscript, being the printer's copy of "Jerseys, or the Girl's Ghost," 54 pp on 53 leaves, various papers, written mostly recto only, with p "12 1/2" inserted in place, and lacking p 31, primarily 204 x 135, some smaller sheets inserted, ink on various papers, n.d. [1884], with corrections and emendations. Bound in later blue morocco, titled in gilt on spine. Corners rubbed, slight soiling and some fingermarks, repairs to margins of first leaf.
Provenance: Estelle Doheny (morocco bookplate on front paste-down); sold, her sale, Christies, New York, February 21, 1989, lot 1677.

RARE AUTOGRAPH MANUSCRIPT by the author of *Little Women*. This is the setting copy with printer's markings in the text, including a notation at the upper right corner of the first page, next to the title: "July St. Nic ... Wanted soon, by May 4th" The story was published in *St. Nicholas* magazine, volume XI, number 8, July 1884, and was later included in the collection *Spinning-Wheel Stories*.

Jerseys is perhaps the most important of her *Spinning Wheel Stories*, a collection of often polemical narratives. An early feminist, Alcott introduces the latest concepts of late 19th Century dress and diet reform. Not every student at Madame Stein's Select Boarding School welcomes the new teacher's radical principles. "I do hope Miss Orne isn't full of the new notions about clothes, and food, and exercise, and rights and rubbish of that sort," complains narrow minded Maude. "Mamma hates such ideas, and so do I." Despite initial resistance to her instruction, Miss Orne's experiment proves in the end to be a great success in the preparation of healthy young lives.

No other important Louisa May Alcott manuscript for a work of fiction has come up for auction in nearly forty years. See Eiselein and Phillips, *The Louisa May Alcott Encyclopedia*, p 158; Stern 228 and 234.

US\$50,000 - 70,000



3

FANNY BURNEY'S GROUNDBREAKING FIRST NOVEL.

BURNEY, FRANCES, MADAME D'ARBLAY. *Evelina, Or a Young Lady's Entrance into the World*. London: T. Lowndes, 1778.

3 volumes. 12mo (169 x 94 mm). Errata on verso of last leaf of preface, publisher's advertisements in each volume. Near contemporary calf-backed marbled paper boards. Minor chipping to upper joint of volume 1, wear to tips, some rubbing, manuscript corrections to text, taken from errata leaf. Intermittent minor foxing and a few repairs or unobtrusive tears to margins of leaves. Custom cloth chemises, calf-backed cloth slipcase.

Provenance: T. Merten, Esq (inscription to); Charles J. Gilbert (C.J.G. ink initials to top page edges of all 3 volumes); Frederick M. Hanes, founding faculty, Duke School of Medicine, co-founder the Hanes Collection, University of North Carolina (1883-1946, bookplate).

RARE FIRST EDITION OF BURNEY'S LITERARY LANDMARK, A TALL COPY, a profound influence on Jane Austen. Published anonymously in 1778, the manuscript for *Evelina* was brought surreptitiously to the publisher Lowndes by Burney's brother in disguise. Burney had even taken care to disguise her handwriting, composing the entirety of the manuscript in a hand completely unlike her normal script. With the early and substantial success of the book, both critically and commercially, including praise from Samuel Johnson, the author was soon revealed to be Fanny Burney, who Virginia Woolf would go on to characterize as the "the mother of English fiction" (Woolf, *Essays*, volume 2, 1918).

An epistolary satire presenting a young woman's negotiation of English society, *Evelina* was printed in an edition estimated at 500 copies,

selling as many as 3000 copies in 5 editions by the end of 1779. Burney's eloquent descriptions of multiple characters through *Evelina*'s letters, particularly the variation and wit of her dialogue, created an entertaining and poignant portrayal of English society. Indeed, Burney's work would pave the way for not just the courtship novel, but for generations of female novelists including Austen and the Brontës, as well as influencing writers from Dickens to Thackeray. When *Camilla* was published by subscription in 1796, the subscriber list read as a veritable who's who of literary England, including importantly a "Miss J. Austen, Steventon" (the first appearance of Austen's name in print), Maria Edgeworth, Hannah More and Anne Radcliffe.

A close collation to the copy of *Evelina* at McGill University has revealed that the present copy interestingly shows variant type settings of pp 121-2, and 143-4 in the third volume, indicating a previously unidentified state of the first edition, sure to be of interest to Burney scholarship. First editions of *Evelina* are rare in the market, with just 3 copies recorded at auction since 2001, and none since 2014. Overall, a beautiful first edition of an important rarity of English literature from the "mother of English fiction." Rothschild 545.

We would like to thank Dr. Lorna Clark, Carleton University; Dr. Richard Virr, McGill University Libraries; Dr. Svetlana Kochkina, McGill University Libraries; and Professor Peter Sabor, Director of the Burney Centre, McGill University, for their input in cataloguing this lot.

US\$10,000 - 15,000



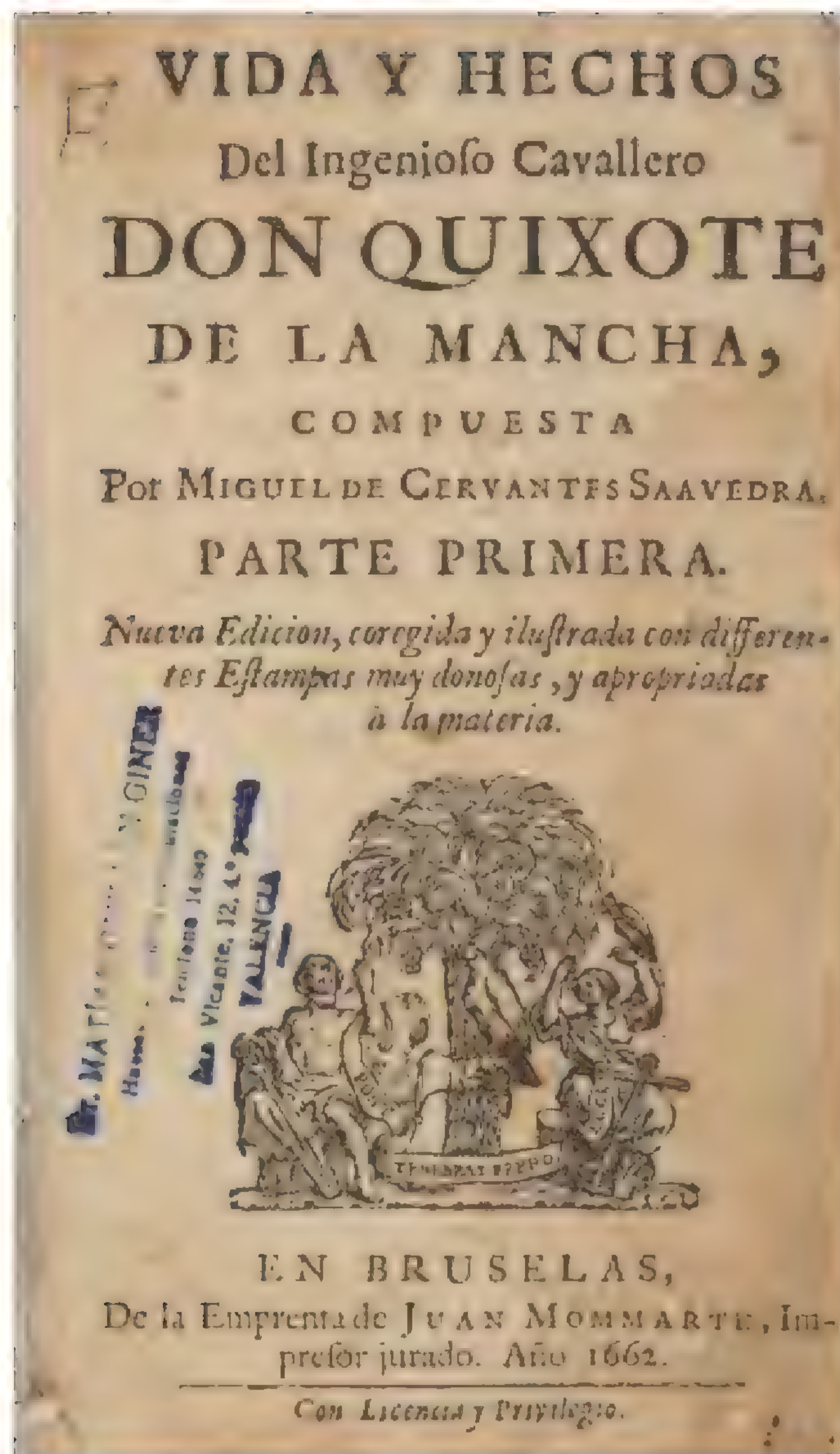
4

WORKS OF FANNY BURNEY.

BURNEY, FRANCES, MADAME D'ARBLAY. Collected Works, including:

1. *Evelina: Or, The History of a Young Lady's Entrance into the World.* London: T. Lowndes, 1779. 3 volumes. Frontis to each volume (folded in volume 1), by Mortimer, engraved by Bartolozzi. Fourth edition.
 2. *Cecilia: Or Memoirs of an Heiress.* London: T. Payne & Son and T. Cadell, 1782. 5 volumes. First edition.
 3. *Camilla: Or a Picture of Youth.* London: T. Payne, et al, 1796. 5 volumes. First edition, with subscriber list, containing the first appearance of Jane Austen's name in print: "*Miss J. Austen, Steventon.*"
 4. *The Wanderer: Or Female Difficulties.* London: Hurst, Rees, Orme and Brown, 1814. 5 volumes. First edition.
- 18 volumes in all. 12mo. Uniformly bound in straight-grain red morocco, gilt, by Birdsall, gilt edges. Fine copies.

US\$3,000 - 5,000



5 □

CERVANTES SAAVEDRA, MIGUEL DE. 1547-1616.

Vida y hechos del ingenioso cavallero don Quixote de la Mancha.... parte primera. Brussels: Juan Mommarte, 1662.

8vo. Part I of II (only). Title page with woodcut device, 5 (of 8) full-page engravings. Contemporary vellum, inked title on spine. Covers darkened and worn, ownership ink stamps on title and colophon, chipping to corners, browning, leaf 2P7 replaced in manuscript, 2P6 and 2P8 repaired at lower corners, with some text replaced in manuscript.

Part I of the first illustrated Spanish edition. Salva 1557; Palau 51993; Heredia 5962; Rius 20.

US\$800 - 1,200



6 □

PAGE PROOFS FOR CHANDLER'S LANDMARK ARTICLE, "THE SIMPLE ART OF MURDER."

CHANDLER, RAYMOND. 1888-1959. *"The Simple Art of Murder."*
From: *The Atlantic*. December, 1944.

7 loose galley proof pages, 380 x 280 mm, creased at median, thumbled, lower margins rough, creas from fold. In custom slipcase with chemise.

Provenance The Collection of Richard Manney.

RARE PAGE PROOFS OF HIS CLASSIC ESSAY ON DETECTIVE FICTION, annotated at the upper right corner: "From the December, 1944, Atlantic. / Release date: / November 27, 1944."

Chandler's article appearing in the *Atlantic Monthly* in December 1944 had a profound influence not just on criticism, but on the art of writing

detective fiction, and on our appreciation of detective fiction as a valuable art form in understanding modern culture. It was anthologized in 1946, and has been reprinted so many times since that Chandler himself had noted he was "Sick of hearing about it." We locate no other copies of these proofs for the original article.

WITH: *The Midnight Raymond Chandler*. Boston: Houghton Mifflin Company, 1971. 8vo. Uncorrected proof. Publisher's printed wrappers, inked title on spine. Wrappers soiled, joints cracking.

Property of a Southern California Collector

US\$400 - 600



7

CHAUCER, GEOFFREY. 1340?-1400.

The Works of our Ancient, Learned, & Excellent English Poet, Jeffrey Chaucer. London: ["J.H."], 1687.

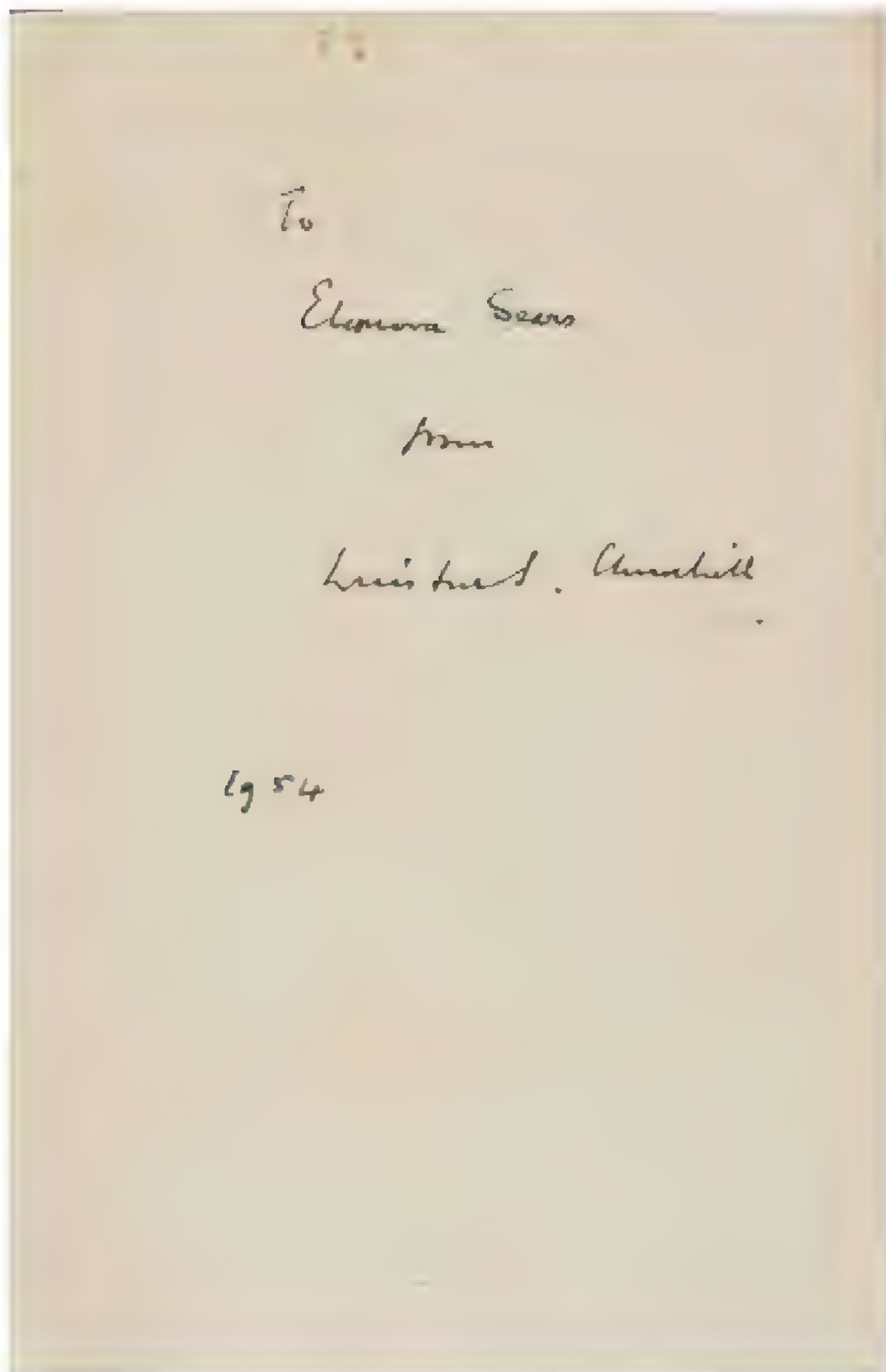
Folio (324 x 200 mm). Engraved frontispiece "*The progenie of Geffrey Chaucer*" with standing portrait, 7-line cancel slip on p 42.

Contemporary mottled calf, re-backed with original spine laid down.

Covers chipped at corners, repaired tear on front free endpaper, a few small marginal tears, gift inscription on upper paste-down dated 1928, 2 bookplates on lower paste-down, scattered spotting.

THE LAST BLACK-LETTER EDITION OF CHAUCER, and the eighth edition of his works overall. This edition, edited by Thomas Speght, includes the recently discovered conclusions of the Cook's and the Squire's Tales on the final page, but is otherwise a reprint of the 1602 edition. Pforzheimer 179; Wing C3736.

US\$1,500 - 2,000



8

CHURCHILL PRESENTATION COPY FOR ELEONORA SEARS.

CHURCHILL, WINSTON. 1874-1965. *Painting as a Pastime*. London: Odhams Press Ltd/Ernest Benn Ltd, [1949].

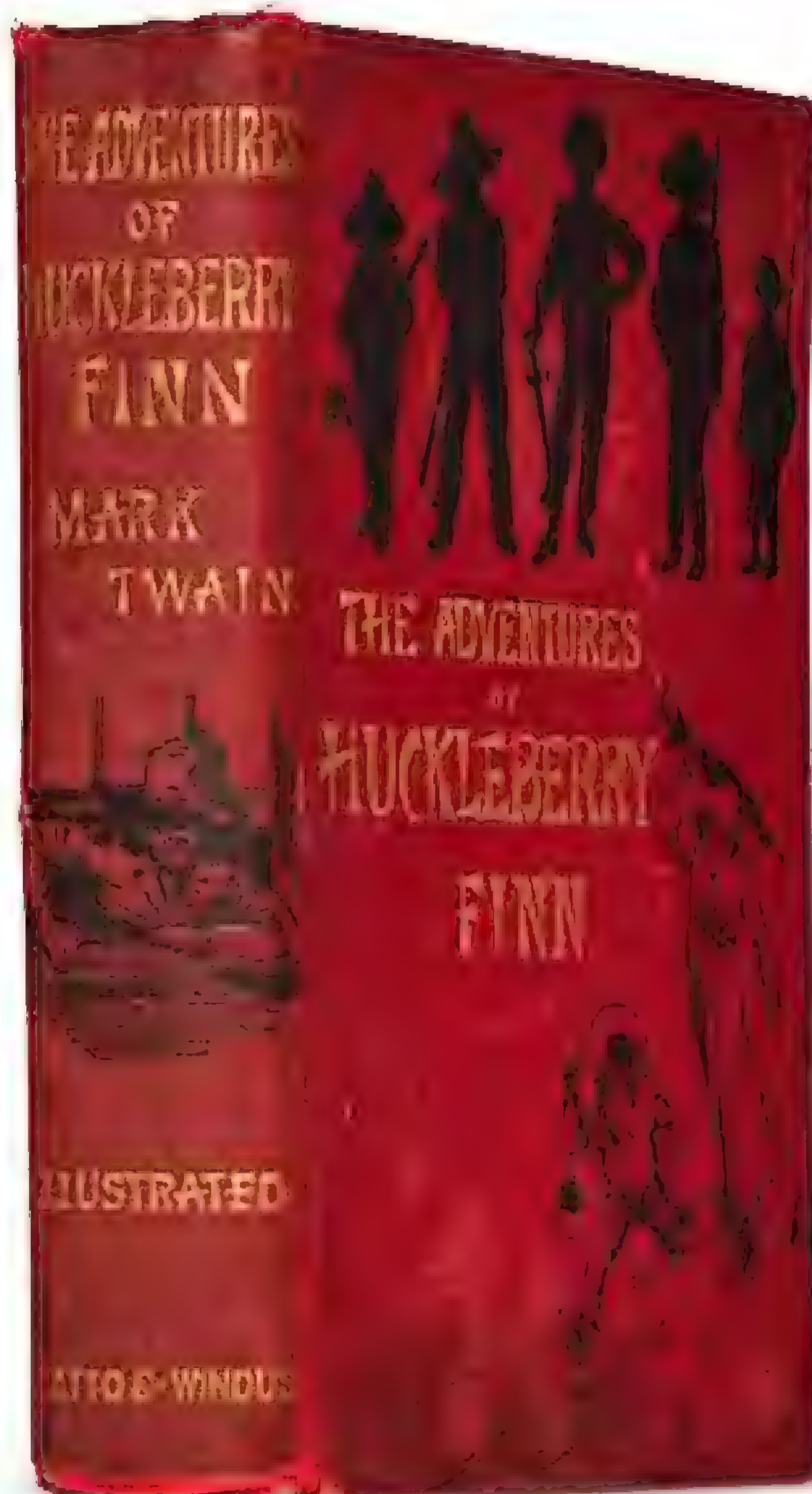
8vo, Frontispiece and color plates, Typed Letter Signed loosely inserted at front. Publisher's beige cloth lettered in gilt, pictorial dust jacket. Jacket creased and folded with a few chips, rust marks from paper clip on half-title, a few fingermarks.

WITH: Typed Letter Signed ("Winston S. Churchill") transmitting the book and remembering "the Blenheim days," 1 p, 8vo, on 10 Downing Street letterhead, July 26, 1954, with date, greeting and closing accomplished in autograph, in small unfranked 10 Downing Street envelope, with typed address to Miss Eleanora Sears, Pridas Crossing, Massachusetts.

Provenance: Collection of Joseph Mark Van Horn.

PRESENTATION COPY WITH A PERSONAL NOTE loosely inserted, *SIGNED AND INSCRIBED* on front free endpaper: "To Eleonora Sears, from Winston S. Churchill — 1954." Sears was one of the most successful American women's tennis players of the early 20th century, winning the U.S. women's singles championship three times consecutively from 1915 to 1917, and four doubles championships. She later switched to equestrian sports, and was inducted into both the International Tennis Hall of Fame and the U.S. Show Jumping Hall of Fame. Another painter, John Singer Sargent painted her portrait in charcoal in 1921, and upon her death, the *Boston Globe* called her "probably the most versatile performer that sports has ever produced - not just the most versatile female performer, but the most versatile, period." Sears also raced sailboats and speedboats, was one of the first woman to fly in an airplane (in 1910), was a champion polo player and squash champion.

US\$6,000 - 9,000



9

"ALL MODERN AMERICAN Literature COMES FROM ONE BOOK BY MARK TWAIN CALLED HUCKLEBERRY FINN."

CLEMENS, SAMUEL LANGHORNE ("MARK TWAIN"). 1835-1910.
The Adventures of Huckleberry Finn. London: Chatto & Windus, Piccadilly, 1884.

8vo. 188 x 124 mm. Engraved frontispiece of Huckleberry Finn and illustrations throughout text. Publisher's red blindstamped pictorial cloth. Hinges cracking, pages separating, cover worn, light toning. Provenance: Gordon Martley (bookplate).

FIRST EDITION, PREDATING THE AMERICAN EDITION BY THREE MONTHS, BAL State A, the sheets sewn with thread. One of the most important works in American literature, of which Hemingway said, "All modern American literature comes from one book by Mark Twain called Huckleberry Finn...." (Hemingway, *Green Hills of Africa*, p 23). BAL 3414.

US\$300 - 500

SAMUEL CLEMENS CLIMBS OUT OF BANKRUPTCY.

CLEMENS, SAMUEL (MARK TWAIN). 1835-1910. And OLIVIA CLEMENS. 1845-1904. Letter and 2 Documents Signed, regarding Henry Huttleston Rogers successful rescue of Clemens from financial straits, including:

1. Typed Document Signed ("Samuel Clemens"), giving Power of Attorney to H.H. Rogers *"to sue and prosecute collect compromise or settle all claims or demands due now existing or hereafter to arise ... and to adjust settle and pay all claims or demands ... against me,"* 2 pp, recto only, quarto (approximately 285 x 185 mm), New York, May 7, 1894, with embossed official stamp, ink stamp on verso of signature page, signed by New York City clerk John Flynn, with an attached filing slip in pink paper, minor age spotting, matted and framed.

2. Typed Document Signed ("Olivia Clemens"), being Olivia Clemens's contract with Frank Mayo giving permission for Mayo's dramatization of *Pudd'nhead Wilson*, after her husband had declared bankruptcy, and his assets were put under her name to protect them from his creditors, with witness signatures at lower margin, including H.H. Rogers, 1 p, legal folio (340 x 215 mm), September 29, 1894, soiling and chipping to lower edge, a few creases, float mounted and framed.

3. Autograph Letter Signed ("Samuel Clemens"), to Frank Bliss advising him to deal directly with the Harpers, likely regarding details of the British publication of the Uniform Edition, and advising that Rogers was fully briefed on the details, 2 pp recto and verso, Kaltenluetgeben (near Vienna), July 20, 1898, fold creases, large stain on lower part of recto, matted in double-glazed frame.

Provenance: Family of Henry H. Rogers, by descent to the current owner.

A SMALL ARCHIVE OF DOCUMENTS RELATING HENRY HUTTLESTON ROGERS AND CLEMENS' RISE FROM BANKRUPTCY.

By the early 1890s, the most successful American author of the 19th-century had remarkably found himself in dire financial need. Despite his success, he had made some grand financial blunders. He invested heavily in an automated typesetting machine, whose inventor, James Paige, continually promised would revolutionize the publishing business. It never came to fruition. Clemens also started

his own publishing house, Charles L. Webster & Co, feeling that the established companies were taking advantage of him, but although his own works sold well, most other titles published by the company were disastrous flops. Remarkably, the famous author was broke.

Thankfully, in 1893, he met his financial savior, and close friend, H.H. Rogers. Rogers had made a fortune as "one of the architects, strategists, and managers of the Standard Oil trust." From the moment of their introduction, Rogers became his financial advisor and closest companion, which would continue until Rogers' death in 1898. He was imbued with Clemens's complete trust as shown in these documents, and he led the financially hapless author back from rags to riches. The documents here, direct from Rogers's descendants, offer a wonderful overview of their relationship, and their closeness. The original contract they signed establishes Rogers' financial control over Clemens' business matters, which in 1894 included all of Clemens' finances running through Rogers for a period while he regained financial footing. The second document shows one of the financial instruments Rogers employed to regain that footing, with Clemens's wife Olivia entering into an agreement with producer Mayo, after his assets had been moved under her name in order to protect them. And finally, Clemens's letter to Bliss, written July 20, 1898, just months after Clemens had finally paid off his creditors and was beginning to accumulate funds. The year was a watershed year for his finances, and this letter reveals the complete control and trust that Clemens placed in Rogers: *"If you needed me to help, I was there to do it, from the very beginning, in the person of Mr. Rogers ... he is always there representing me & armed with full authority to transact business for me and for Mrs. Clemens. He is still ready to do anything wise & needful — so I do not need to cable. There is nothing I could do by cabling which he can't do himself if he approves."*

Throughout the process of saving Clemens's finances, the two men became the closest of friends. Twain would say of Rogers, "I am his principal intimate, and that is my idea of him." See Halla, "The Plutocrat and the Author: Mark Twain and H. H. Rogers," *Mark Twain Journal* 18:3 (Winter 1976-1977), pp. 18-19.

US\$4,000 - 6,000



11

TWAIN DINNER MENU SIGNED AND AUTOGRAPH QUOTATION SIGNED.

CLEMENS, SAMUEL ("MARK TWAIN"). 1835-1910. Printed Menu Signed ("Mark Twain"), "Dinner to Samuel Langhorne Clemens - by the Lotos Club, New York, November 10th 1900."

2 (of 3) panels of a tri-fold event menu, printed in red-brown and black, 265 x 315 mm, one featuring the title of the event, with a steamship wheel inscribed with the titles of several of his works, the other panel with a whimsical portrait of Twain with a lotus flower above his head, the dishes inscribed within each petal, entitled *In the Shade of the Lotos Flower*, signed "Barkis 1900" in the engraving upper left, and "Danil W. of Calaveras Co." below a sketch of a frog, with Twain's autograph below the title of the portrait. Additionally signed by 5 other attendees of the event (J.R. Reed, C.M. DePew, W.D. Howells, J.B. Aldrich, and John Hare), matted and framed.

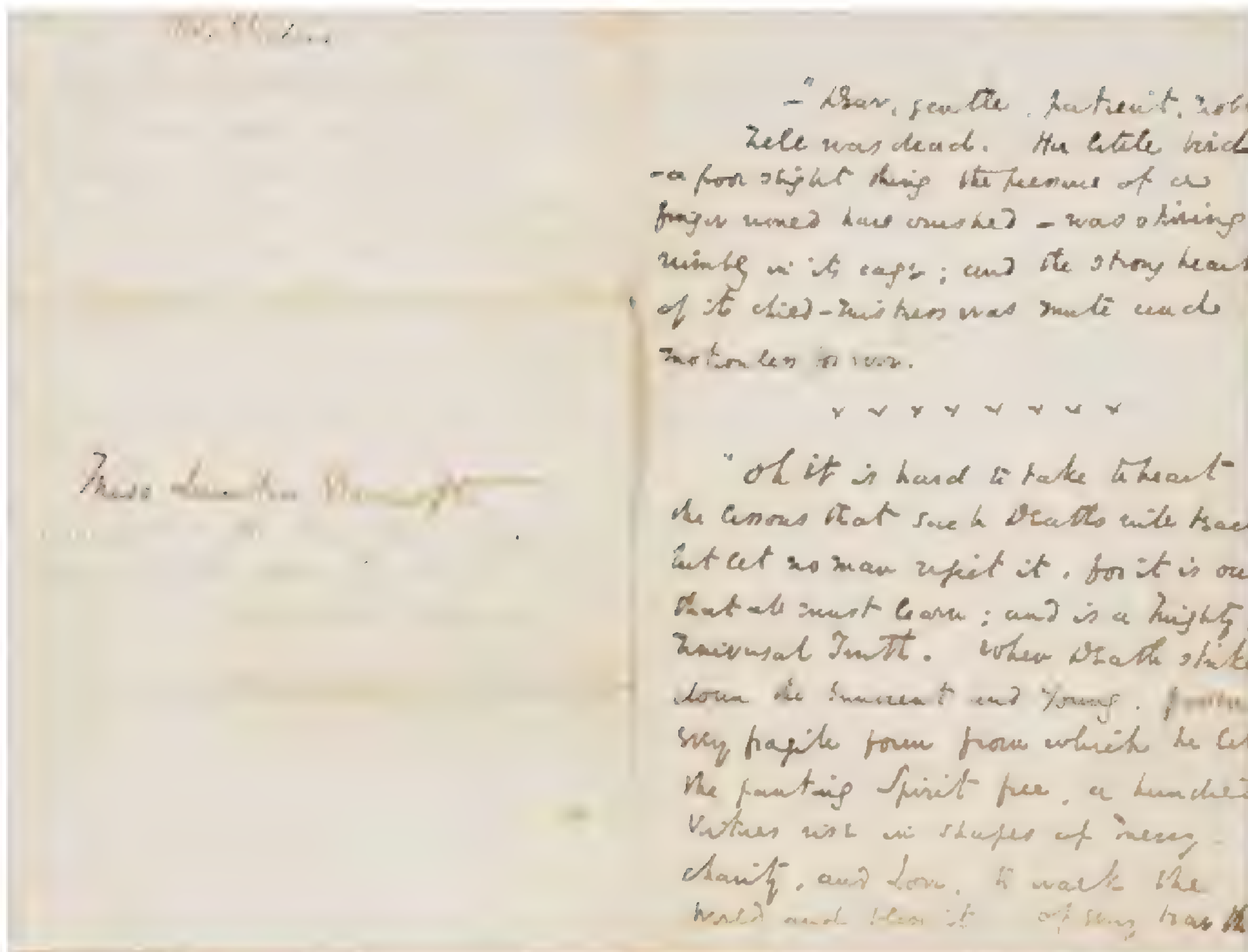
FRAMED WITH: Autograph Card Signed ("Mark Twain"), and inscribed "Truth is the most valuable thing we have. Let us economise it. Truly

Yours, Mark Twain. March 6/06. Mr Isidor Lewis." A few fold creases; small tear, not examined out of frame.

FRAMED WITH: Printed ticket stub for the Twain-Cable tour of 1884-1885 to promote *Huckleberry Finn*, December 1, 1884, [Town Hall, Adams, MA].

Clemens was a member of the Lotos Club, a private club in New York for writers and literary critics, founded in 1870. The club held this dinner in his honor in 1900. There was a third panel to the program, containing 6 quotes by Clemens, not present here.

US\$800 - 1,200



12

DICKENS ON THE DEATH OF LITTLE NELL.

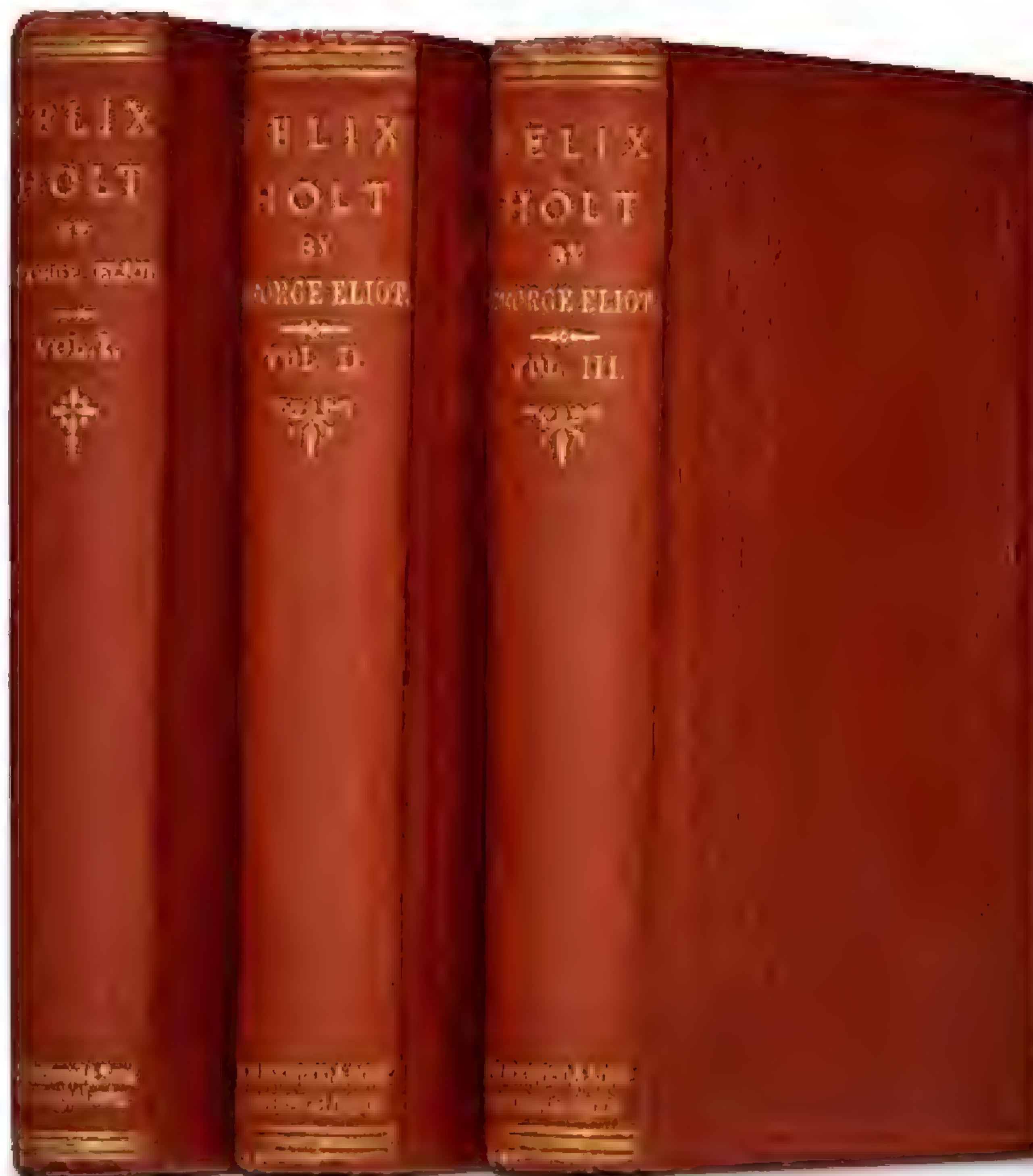
DICKENS, CHARLES. 1812-1870. Autograph Quotations Signed ("Charles Dickens") including the Death of Little Nell passage, from the Old Curiosity Shop, presented to Lucretia Bancroft, during his American Tour. 2 pp, 185 x 120 mm, on a bifolium, dated Worcester, MA, February 6, 1842, integral address panel inscribed by Dickens, "Lucretia Bancroft," with additional presentation below, "Presented to the Revd Mr Durfee, March 24, 1850, by his friend, Lucretia B. Farnam," 2 inch closed tear to middle panel at center fold. Window framed, with portraits of Dick Swiveller and Samson Brass after Kyd. Provenance: Charles Dickens, inscribed to Lucretia Bancroft; gifted to Rev'd Mr. Durfee; sold to the father of our consignor in the 1970s; by descent.

TWO BEAUTIFUL PASSAGES CONCERNING THE DEATH OF LITTLE NELL WRITTEN OUT FOR LUCRETIA BANCROFT DURING DICKENS'S AMERICAN TOUR. One year after the publication of *The Old Curiosity Shop*, Dickens gifted these two heart-wrenching passages to Lucretia Bancroft, sister to historian George Bancroft.

The first is the final paragraph of the novel, "Dear gentle, patient, noble Nell was dead...", and the second, the famous blank verse poem from her funeral, "Oh, it is hard to take to heart the lesson that such deaths will teach, but let no man reject it, for it is one that all must learn...." Dickens left Boston for Worcester, MA, on February 5, 1842, staying with Massachusetts governor John Davis, his wife Eliza [nee Bancroft], and her sister Lucretia, celebrating his 30th birthday there on February 7. In his letter to Forster, he calls the town of Worcester, "one of the prettiest in New England" (Forster, *Life of Charles Dickens*, V 1, p 220).

The Bancrofts, like many 19th-century families were no strangers to early death, and Lucretia had lost 3 siblings between 1835-1839, which may have provided the impetus for Dickens's gift. Dickens own sister-in-law Mary Hogarth had died suddenly in 1837 at the age of 17, and is believed to have provided inspiration for Nell.

US\$5,000 - 8,000



13 □

FINE COPY OF FELIX HOLT.

ELIOT, GEORGE. 1819-1880. *Felix Holt: The Radical*. Edinburgh and London: William Blackwood and Sons, 1866. 3 volumes. 8vo. Half-title to each volume, 4 pp publisher's ads at rear of volume 3. Publisher's orange-brown cloth, spines lettered in gilt, yellow endleaves.

Provenance: Louise Ward Watkins (bookplate); William M. Fitzhugh, Jr (bookplate), for volumes 2 and 3.

A FINE COPY OF THE FIRST EDITION, a mixed set, volume 1 Carter variant A, volumes 2 and 3 Carter variant B.

SOLD TO BENEFIT THE BLACK MOUNTAIN INSTITUTE. UNLV's Black Mountain Institute is an international literary arts center that champions writers and storytellers through programs, fellowships, student scholarships, and community engagement. BMI is also home to the first-ever City of Asylum program in the U.S, which provides safe haven to writers who have been persecuted for their literary work—so that they may live and write freely without censorship, risk of imprisonment, or threats against their lives.

US\$800 - 1,200

To be sold without reserve



14

LANGSTON HUGHES POEMS SIGNED.

HUGHES, LANGSTON. 1901-1967. Three Autograph Poems Signed ("Langston Hughes"), two in autograph "written out" for Marshall Bean ("Bad Morning" and "A Little Lyric of Great Importance"), and one typed ("Personal"), each 1 p, 280 x 215 mm, n.p., n.d., mailing folds. *Provenance:* Collection of Joseph Mark Van Horn.

Each poem is signed and complete, with "Personal" and "A Little Lyric of Great Importance" titled at the head. Marshall Bean was a prolific autograph collector.

US\$1,000 - 1,500



15

FIRST ISSUE OF HIS MOST IMPORTANT WORK.

JAMES, HENRY. (1843-1916). *The Portrait of a Lady*. London: Macmillan and Co., 1881. 3 volumes. 8vo. 180 x 118 mm. Half-titles, without advertisements. Half red-morocco over marbled boards, spines lettered in gilt. Light foxing throughout, stray pencil marks, offsetting from bookplates to free front endpapers, small crack to upper joint of vol. 1.

Provenance: Ralph Lewis Wedgwood (bookplate).

FIRST EDITION, FIRST ISSUE OF HENRY JAMES'S EARLY AND ENDURING MASTERPIECE. First appearing serially in Macmillan's Magazine and Atlantic Monthly between 1880 and 1881, the first book edition was printed in a very limited quantity of 750. Capping off the early period of his career, *The Portrait of a Lady* remains the prolific author's most popular work. Edel and Laurence A16(a)

US\$3,000 - 5,000

LAMB HOUSE.
 RYE.

July 18th 1901

Dear Will. Meredith.

Please consider that the ensuing
 is the title of my Novel:—
The Wings of the Dove.

It fits in happily enough — is
 "pretty" — & I think will do generally.
 I trust devoutly, it hasn't
 been used. "The Flight of
 the Dove" would in that case

I am obliged to put you off if you
 carry over your promise. I believe

Henry James

16

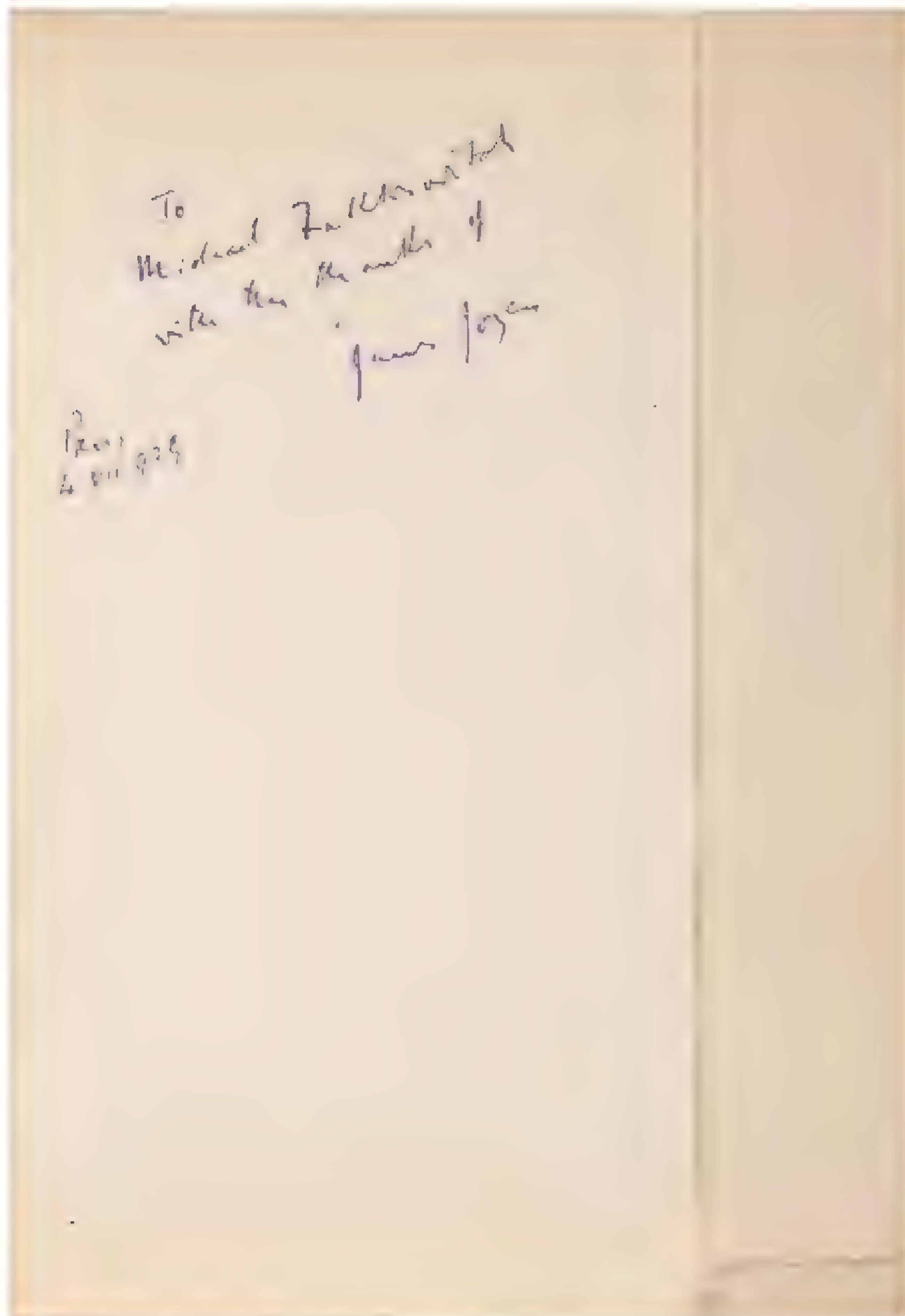
HENRY JAMES TITLES "THE WINGS OF THE DOVE."

JAMES, HENRY. 1843-1916. Autograph Letter Signed ("Henry James"), to Will Meredith, mentioning *The Wings of the Dove*, 2 pp recto and verso, 8vo, on "Lamb House - Rye" letterhead, Rye, Sussex, July 18th, 1901, with the last paragraph wrapping around the left margin on verso and closing on recto, signed at upper left. Horizontal fold crease, a few smudges.

James writes to his publisher and frequent correspondent, William Maxse Meredith (son of George Meredith) with the title for his new book: *Please consider that the ensuing is the title of my new book: The Wings of the Dove. It fits in happily enough — is 'pretty' — & I*

think will do generally. I trust devoutly it hasn't been used. 'The Flight of the Dove' would in that case be second best...." He continues to insist that *The Wings of the Dove* be used for advertising purposes, and notes that he is "well-launched into the book." He continues that he must go see a sick friend in New Forest, but will return in a week, and then "fixed well through Xmas without a break. *The Wings of the Dove* would appear in August 1902, the first of James's late career masterpieces, and one of his most enduring works.

US\$3,000 - 5,000



17

JAMES JOYCE INSCRIBED TO MICHAEL FAKTOROVITCH.

JAMMES, FRANCIS. 1868-1938. *Les Robinsons basques*. Paris: Mercure de France, 1925.

8vo. Later brown textured cloth, gilt titled "James Joyce to Michael" on upper cover, publisher's yellow wrappers bound in. Some shelfwear and browning.

WITH: Christmas Card Signed ("James Joyce"), [to Michael and Lilian Stuart], 62 x 115 mm, Paris, December 13, 1931, with floral motif and gilt "Joyeux Noelle" on recto, inscribed on verso "To wish you both a happy Xmas and a prosperous New Year." Light browning.

WITH: Clipped Inscription Signed, "To Michael and Lilian - James Joyce - Paris 22-iii-1939," on thin card, 37 x 157 mm, adhesive residue and dark staining.

Rare French publication, INSCRIBED TO MICHAEL FAKTOROVITCH on front free endpaper "To Michael Faktorovitch, with the thanks of James Joyce — 4-vii-[1]929." Michael Stuart (nee Factorovitch/ Faktorovitch) was a researcher for Joyce on *Finnegan's Wake*. Joyce employed a number of young writers to fill a range of overlapping roles, including a young Samuel Beckett, and Factorovich. Within the text of *Finnegan's Wake* there are several neologisms, including some in Russian. Apparently, Joyce found it amusing that the Russian-born Factorovitch had chosen to adopt the anglicized "Stuart" in place of his original surname. With two additional Joyce autographs laid in (as above).

US\$4,000 - 6,000



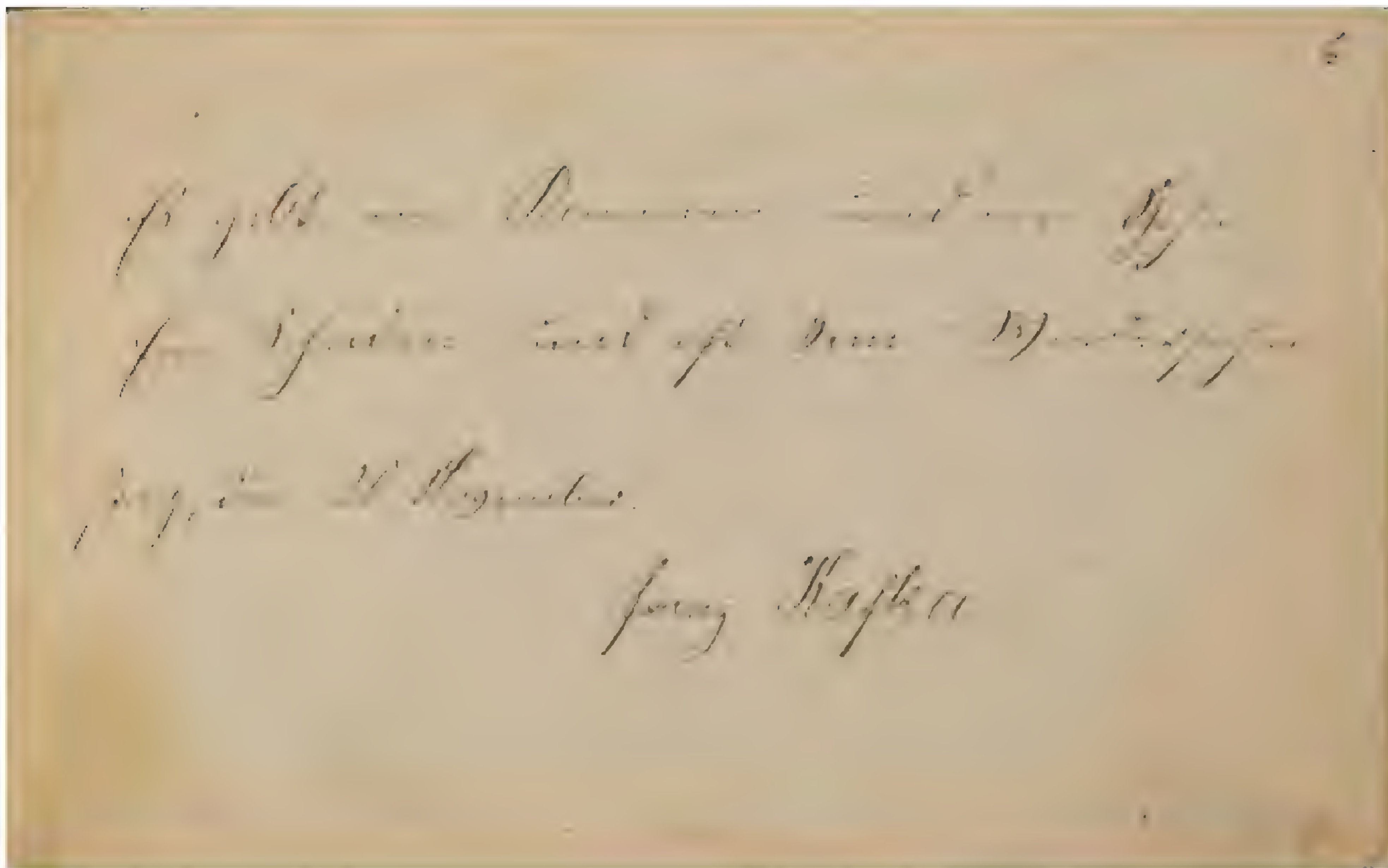
18 □

JOYCE, JAMES. 1882-1941.

AFTER BERENICE ABBOTT. 1898-1991. Vintage photograph, *James Joyce*, in Abbott's Paris studio, 219 x 176 mm, gelatin silver print, 1928, but printed later. Some slight mirroring to extremities.

Joyce was photographed twice by Abbott, first in 1926, and then as here in 1928.

US\$800 - 1,200



19

KAFKA'S EARLIEST EXTANT PIECE OF WRITING

KAFKA, FRANZ. 1883-1924. Autograph Note Signed ("Franz Kafka"), in German, 2 lines in a *liber amicorum*. Prague, 20 November 1897,

"Es gibt ein Kommen und ein Gehn
Ein Scheiden und oft kein - Wiedersehn"
Prag den 20. November.
Franz Kafka."

[English translation:]

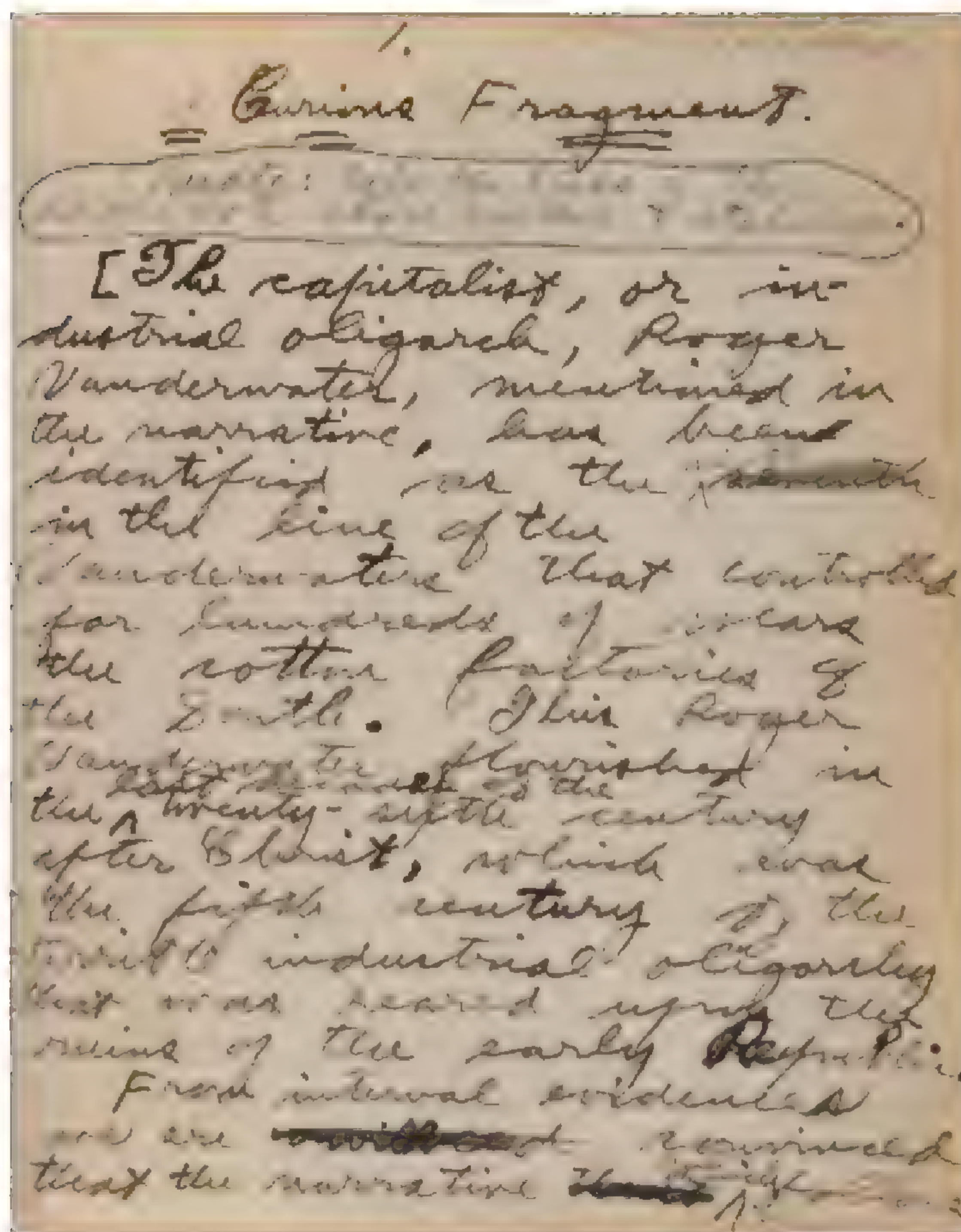
"There is a coming and a going
A parting and often no - reunion"
Prague, November 20th [1897]
Franz Kafka"

131 x 84 mm. 20 leaves (12 blank), Kafka's entry on page 6.
Contemporary red blind stamped cloth.

Provenance: Hugo Bergmann (1883-1975) Kafka's closest friend in high school, philosopher, first rector of Hebrew University and founder of Israel's National Library; by descent to the current owner.

THE EARLIEST EXTANT PIECE OF WRITING BY THE 14-YEAR-OLD FRANZ KAFKA, already a "Kafkaesque" sentiment, inscribed in the *liber amicorum* of his closest friend Hugo Bergmann. It was in Bergmann's house "when Kafka announced, that he was going to be a writer" and Hugo Bergmann's *liber amicorum* "preserves Kafka's earliest surviving literary effort, in his own handwriting" (Pawel). Franz Kafka is one of the most influential authors of the 20th century, and the English term Kafkaesque describes absurd bureaucracy, oppressive and nightmarish situations found in his novels. Hugo Bergmann, like Kafka born and raised in Prague took his "book of friends" with him when he immigrated to Palestine in 1920. Bergmann was an influential member of the Jewish community both in Prague and in Israel. Together with Martin Buber he founded Brit Shalom, an organization that sought peaceful coexistence between Arabs and Jews in Israel. On his 90th birthday Bergmann reflects on the meaning of Kafka's aphorism and offers an interpretation. "When Kafka wrote these words at Barmitzvah age, did Kafka have in mind the deep meaning that we attach to his words today? - I don't know... we can probably interpret these lines as a warning to his generation" (Bergmann, *Tagebücher und Briefe*, volume 2, Königstein, 1985 p. 698). See Ernst Pawel *The Nightmare of Reason: A Life of Franz Kafka* New York, 1992 p. 67.

US\$10,000 - 15,000



20

RARE AUTOGRAPH FICTION.

LONDON, JACK. 1876-1916. Autograph Manuscript Signed ("Jack London"), entitled "A Curious Fragment," 39 pp, 4to, Oakland, California, April 16, 1907, in ink, deletions, emendations and additions throughout, in ink and pencil, on paper watermarked "Real Irish Linen," signed by London and dated "Oakland, CA/April 16, 1907" at end. Elaborately gilt-tooled morocco, top edge gilt. Spine partially cracked and chipped at bottom, upper cover detached, with front free endpaper and first leaf of the manuscript loose.

Provenance: L. H. Kauffman (bookplate); Willard S. Morse Collection, sold Christie's New York, May 20, 1988, lot 203.

A FASCINATING DYSTOPIAN META-NARRATIVE of an authoritarian world 600 years in the future where reading and literacy had been "stamped out," giving rise to a new class of "professional story tellers." From the pen of the great story-teller Jack London, this unusual London story is one of only five manuscript short stories by London to have appeared at auction in the last 40 years. Originally published in *Town Topics* (December 10, 1908, pp 45-47) for which London received \$100; he reprinted it in *When God Laughs and Other Stories* (New York: Macmillan, 1911, pp 257-75). "A Curious Fragment," like London's *The Iron Heel* (1907), warned of a dystopian future of class warfare brought on by the vices of capitalism. Set in the 26th century ("the fifth century of the terrible industrial oligarchy that was reared upon the ruins of the early Republic"), it tells of a world run by

ruthless oligarchs and where workers (London calls them "slaves") are legally forbidden to read and write as in antebellum days. John Tourney recounts how a "slave who could write" delivered a petition of grievances from his fellow workers to their boss with a severed arm that was recently cut off in a factory accident in Hell's Bottom. Tourney concludes: "And my message is, brothers, that there is a good time coming, when all will be well in the world and there will be neither masters nor slaves. But first you must prepare for that good time by learning to read. There is power in the printed word. And here am I to teach you to read, and as well there are others to see that you get the books when I am gone along upon my way -- the history books wherein you will learn about your masters, and learn to become strong even as they." The introductory note reveals that on January 25, 2734, Tourney "was sentenced to five years' penal servitude in the borax mines of the Arizona Desert" for telling his story to other laborers. "A Curious Fragment," like *Looking Backward*, makes fundamentally Marxist assumptions about the growth of economic conflict and the inevitability of social change, but the change that the proletarian Jack London sees is quite different from that imagined by Bellamy. This short tale is important as a critique of nineteenth-century scientific optimism and yet, at the same time, it is fundamentally more optimistic than the dour twentieth-century dystopias like *Brave New World* (1932)" (Rabkin, *Science Fiction: A Historical Anthology*, 1983, p 208).

US\$25,000 - 35,000



21

W. SOMERSET MAUGHAM PORTRAIT.

FREETH, HUBERT ANDREW. 1912-1986. *Portrait of William Somerset Maugham*. Etched portrait, titled and signed in pencil by Freeth below the image. 298 x 174 mm. Fine. Tipped to mount, matted and framed. *Provenance*: Roy A. Davids (his sale, Bonhams, London, October 24, 2005, lot 104).

This etching of the prolific British author was made in 1946 and exhibited at the Royal Academy in 1947. A number of works by Freeth are in the National Portrait Gallery in London, but not an example of this fine etching. Freeth "acquired his own etching technique of a multiplicity of small strokes more by experiment than by lessons from teachers" (Robin Garton, *British Printmakers, 1855-1955*).

US\$700 - 800



22

SOMERSET MAUGHAM IN SATURDAY REVIEW.

EVANS, POWYS. 1899-1981. Ink on paper, "Mr. W. Somerset Maugham," with traces of underlying original pencil sketch, 430 x 300 mm, signed "QUIZ" in image at lower right, laid down on board, matted, attached to mat with adhesive tape on verso.

Published: The Saturday Review (London), No. 3629, Volume 139, May 16, 1925, p 525.

Original illustration art for this caricature of Maugham seated in front of an image of Buddha that formed number 151 of the publication's series of illustrations entitled "Dramatis Personae." Powys Evans began his career painting London cityscapes and street scenes, but he found steady work drawing caricatures — sometimes bordering on the grotesque — for publications such as *The Saturday Review* and *The London Mercury*.

Property from a Private Seattle Couple

US\$800 - 1,200



23

EARLY SELF-PORTRAIT INSCRIBED TO ANAÏS NIN IN CLICHY.

MILLER, HENRY. 1891-1980. Watercolor on paper, *Self-Portrait*, inscribed to Anaïs Nin (1903-1977) along lower edge of image, 320 x 239 mm matted and framed to 495 x 395 mm, tape from previous mounting adhered to edges of the verso, crease to bottom left corner, inscribed "To Anaïs HVM 1/33 Clichy" lower right of portrait, inscribed "'Self-Portrait' from the collection of Anaïs Nin Please return to Henry Miller 18 Villa Seur at Paris (XIV)" to verso.

Provenance: Estate of Huntington Cairns; sold to Juanita Duggan; by descent.

ORIGINAL WATERCOLOR PAINTING BY HENRY MILLER INSCRIBED TO HIS LOVER AND FELLOW WRITER ANAÏS NIN.

The torrid affair between Miller and Nin began shortly after the pair met in Paris in 1931 and would continue for two decades and is heavily documented in the published letters between them. In them, Miller expresses his love and physical desire for Nin, while also emphasizing her intelligence and influence on his work. Miller, best known for his experimental and sexually explicit novels such as *The Tropic of Cancer*, was also a prolific painter, producing as many as 2,000 watercolors over the course of his life. Nin was crucial in the publication of this seminal work as both a muse and patron to Miller. While Miller's later art work is fairly common, early paintings, in particular, with such a strong association are exceedingly rare in the market.

US\$1,000 - 1,500



24

EARLY HENRY MILLER SELF-PORTRAIT.

MILLER, HENRY. (1891-1980). Watercolor on paper, *Self-Portrait no. 25*, 324 x 248 mm, matted and framed to 510 x 420 mm, tape from previous mounting adhered to edges of the verso, signed "HVM 7/38" to bottom right corner, inscribed "Self-Portrait no. 25. Self-Portrait no 25 Please return to Montgomery Butchart 48 Bloomsbury Street London w.e.l. England" to verso.

Provenance: Montgomery Burchart (inscription to verso); Huntington Cairns, to his Estate; sold to Juanita Duggan; by descent.

ORIGINAL WATERCOLOR SELF-PORTRAIT BY GROUNDBREAKING AUTHOR HENRY MILLER. Inscribed to editor and economic historian Montgomery Butchart (1902-1969), the self-portrait of the author best known for his works so shocking and explicit they were banned in America for almost two decades reflects the stream of consciousness and abstract expression of the psyche found in his writing. While known mostly as an author, Miller was a prolific painter, and his works have been widely exhibited and collected by private collectors and institutions such as the Harry Ransom Center at the University of Texas at Austin. Early artworks by Miller from his Paris years are very rare in the marketplace.

US\$800 - 1,200

25

PRESENTATION COPY TO ARTIST MARIA IZQUIERDO.

NERUDA, PABLO. 1904-1973. *Canto General*. [Mexico City: Printed by Talleres Gráficos de la Nación, 1950]. 4to (350 x 237 mm). Printed in red and black, subscriber's list in rear, pictorial endpapers designed by Diego Rivera and David Siqueiros. Bound to style in green leather, gilt motif of a fish with "Neruda" printed in gilt around it on front cover. Printed endpapers split down middle along hinges, small tear to bottom of front endpaper and top of back endpaper, first few leaves including limitation page separating, wear to page edges.

FIRST EDITION, NUMBER B-47 OF ONLY 50 COPIES ON "CHATEAU" PAPER (FROM AN TOTAL OF 600) COPIES), THIS ONE INSCRIBED BY NERUDA on limitation page in Spanish: "A Maria Izquierdo y Raul [Iribe] con carino fraternel, Pablo Neruda Vo.Bo," and signed by David Siqueiros, but not by Rivera. Maria Izquierdo was a protegee of Diego Rivera and Rufino Tamayo, and the first Mexican woman to have a solo show in the United States in 1930. During the 1930s and 1940s she was among the top tier of Mexican painters. In 1945, on the heels of a successful show in Chile and a tribute from her friend Neruda, she was granted a mural commission from the Mexican government. In a cruel twist, her former mentor Rivera and Siquieros were the head of a panel that stopped the commission, on the grounds that she

was too inexperienced. She responded with her now famous quip: "It is a crime to be born a woman and have talent." Around this time she married the painter-diplomat Raul Uribe, and she also had her first stroke, initiating the decline of her health. In 1949, she painted her "Tribute to Pablo Neruda," one of her final paintings. She died of a second stroke in 1955. Denied due recognition during her lifetime, beginning in the 1990s her career underwent a reevaluation and in 2002 she was declared a "Monumento Artístico de la Nación" by Mexico City's National Commission for Arts and Culture, ensuring that her work and legacy would be protected, catalogued, studied, and conserved.

The timing of the present inscription, after she had suffered greatly at the hands of her former patron/teacher Rivera and Siquieros, who both contributed to this work, makes this a poignant presentation to one of Mexico's most important artists. The smaller edition of 50 copies was not always signed, so it may be meaningful that Siquieros did sign this copy at his attribution, adding somewhat hesitantly beneath "Feliz," as if he was beginning a longer thought. An important association on one of Neruda's most important works.

US\$4,000 - 6,000

EJEMPLAR NUMERO B.

may
1952
A Maria Quirolo
J. R. Raul con
carino
fraternal
H. R. Raul
H. R. Raul

Factorial 18

... Los trabajos iban haciendo
la limpieza del canal
en la ciudadela anacalista,
y el pensamiento avanzaba
la mujer de los galeotes,
desembarcando el codo en la sombra,
considera la medicina,
envidia sobre las pedras...

0 4 4 1 2 4 3 1

12) Si me dices, hermano, que esto
 me ha pasado a mí, no te da
 nada, eran cosas de la infancia,
 no tenían nada, era juego,
 era castigo, era castigo...
 Y anduve con los mismos pensamientos
 de la primera vez en el mundo.

PARTIAL 240

18

SYLVIA PLATH'S COPY OF JOY OF COOKING.

ROMBAUER, IRMA S. 1877-1962. *The Joy of Cooking*. Indianapolis and New York: Bobbs Merrill, 1953.

8vo. Publisher's cloth, no dust jacket, spine perished, well-worn and well used, rear board detached, split at p 1013.

Provenance: Sylvia Plath (ownership signature, dated 1954); by descent to Frieda Hughes; sold Bonhams, London, "The Property of Frieda Hughes," March 21, 2018, lot 360.

PLATH'S HEAVILY ANNOTATED COPY OF THE JOY OF COOKING, WHICH SHE CALLS HER "BELOVED ROMBAUER" AND "HER FAVORITE BOOK," with more than 250 recipes marked, techniques underlined or emphasized, and several labeled with her characteristic star — for example "Vichyssoise or French potato soup"; "Hot water pie crust", "Pork chops baked in sour cream", and a two-star recipe for "Breaded veal slices", beside which she writes "*Ted likes this.*"

Both in her life and in her writing, domesticity, food and cooking represented a counterpoint to Plath's radical feminism. Her copy of *Joy of Cooking*, heavily annotated throughout, stands as a most intimate talisman for the life and work of the poet — the annotations reflecting the numerous mentions of the work and food in her letters and journals. Although food often looms over her poetry and stories, it is in her journals and letters where it takes center stage. Amidst her vivid descriptions of food and meals, on February 27, 1957, she writes in her journal of reading *The Joy of Cooking* "like a rare novel," an echo of her 1956 short story "The Wishing Box" (published *Granta*, January, 1957), where the main character Agnes begins reading ravenously during her husband's absence, "she raced through novels, women's magazines, newspapers, and even the anecdotes in her Joy of Cooking...."

Her ownership inscription is dated 1954, the year she returned to Smith College following her breakdown and suicide attempt. On July 3, 1954, she wrote to Gordon Lameyer, "As of today, my new philosophy of life is... in times of crisis: Assume-the-Worst-But-Serve-It-With-Parsley (that last is out of my 'joy of cooking' book from the section what to do with leftovers). She went to Cambridge on a Fulbright in September 1955, where she met Ted Hughes, whom she married in June 1956 after just a few passionate months. She wrote at least three times to her mother Aurelia in the Spring of 1956, requesting that she send over the beloved cookbook ("It's the one book I really miss!"). By July 18, she writes from Alicante, Spain, on an extended honeymoon with Ted, in a long letter laced with lush culinary descriptions of using the "blessed cookbook" to make tasty things, including "a delicious cold potato salad last night with onions, French dressing, hard-boiled eggs and mayonnaise, which we had with fried ham." Her journals describe her using it to cook Ted his first birthday dinner of gala rabbit stew on her small single burner stove, a particularly lyrical description (Journals, August 17, 1956). This copy is still with her in 1960, as she writes of feeding the young Frieda, "I'm going to try out some milk & egg custards & things for her... I made her a maple cream (according to Rombauer) which she enjoyed."

Much has been written of Sylvia Plath and the role of cooking in her work and life, most of it noting the centrality of her well-worn copy of *The Joy of Cooking*. The wear to the book, and its extensive annotation reflecting years of reading and use, underscore the intimacy of this object in Plath's life and work. A remarkable relic from one of the most important poets of the 20th-century.

US\$4,000 - 6,000

Parsley, capers, sardelles
and if you wish to add a truly Euro-
pean touch:

A sautéed or poached egg



BREADED VEAL SLICES

The following Veal Slices are so deli-
cate that they may be served as a
company dish in preference to some
more elaborate meat course.

Trim the edges from:

2 lbs. veal steak from the round $\frac{3}{4}$
inch thick

The meat may be rubbed with:

(Garlic)

Pound the meat well with the edge of
a plate and cut the surface lightly with
crisscross gashes. Cut the meat into
pieces the size of a large oyster. Dip
them in:

Seasoned bread crumbs

then in:

1 egg diluted with 2 tablespoons
water

and again in the crumbs. Heat in a
skillet:

Butter

Brown the slices in the hot butter over
a quick fire. Pour over them:

1 cup cream and $\frac{1}{2}$ cup stock

Cover the skillet with a lid. Reduce
the heat to a very, very low flame, or
place the covered skillet in a slow oven
325°. Cook the meat for 1 hour. Season
it with:

Salt and paprika

Thicken the drippings with:

Flour (see Gravy, page 426)

The following variation meets with
great favor. Stone and drain:

Queen Anne cherries

In the place of all cream use $\frac{3}{4}$ cream
and $\frac{1}{3}$ cherry juice. Cook the stoned
cherries in the gravy with the meat for
the last 5 minutes. Or, cook the meat
as directed and add to the stock 5 min-
utes before the meat is done:

1 cup seedless grapes or peeled
and seeded white grapes

Another variation is to garnish the
platter with anchovies and lemon
wedges.

Grated c
this tim
golden b

4 tab

Remove
solve:

1 bo

in:

$\frac{1}{4}$ cu

Add this

3 tab

sh

while sc

sauce ov

CUBED

CREAM

4 Serving

Cut into

$1\frac{1}{2}$ lbs

Brown th

$1\frac{1}{2}$ tab

Remove

baking c

and saut

1 tab

$\frac{1}{2}$ lb.

Remove

ly:

1 tab

3 tab

$\frac{3}{4}$ cu

$\frac{1}{2}$ tea

$\frac{1}{8}$ tea

Pour sau

dish. Ba

250° for

VEAL S

4 Serving

Select:

$1\frac{1}{2}$ lbs

lbs

The mea

or cut in

inch cub

saucepan

3 tab

Sear the

Reduce t

Cover th

depth of

W

Enclosed is a card for you from Warren. Seems
much kinder and philosophical. I should think
you'd want to stay down the Cape until he comes.
Anyhow, I'll probably be down next Tuesday
or Wednesday, depending on mail and weather.
Will let you know.

Tonight, I go to Cambridge for dinner with
Peter again. Such a nice chap. What a life he
leads. Is going into acting in Cambridge (will
probably get a part in Richard Wilbur's
translation of Moliere's Misanthrope) and is
always having dinners and cocktails with writers
and professors and reading interesting books in
his daily work at the press. It is enormously
stimulating just to know him. I must never be
away from that wonderful "bookish" environment
where everybody reads and loves writing and
thinking.

Tomorrow I start my regular appointments with
Dr. Beuscher, which will be a good crystallizing
before I leave for the richer and more complex
Old World.

Now, into the shower, wash the ms. and off for
dinner. Such fun to have an expert chef do the
cooking for me. I'm getting spoiled.

Love to all,

Sivvy

p.s: Mary Clark called from Helvada. Wants to
see you and get you back; Miss Hann called. Cards
from Mrs. Loring & Ruth Morrow. C'est la vie.

27

UNPUBLISHED LETTER ON "PLATINUM SUMMER."

PLATH, SYLVIA. 1932-1963. Typed Letter Signed ("Sivvy") to "Dear mother...", unpublished, noting the submission of a 20 pp short story to *Colliers*, 2 pp, 203 x 155 mm, typed recto and verso, with pencil annotations by Plath's mother Aurelia, Wellesley, MA, Wednesday, August 10 [1955], with original typed transmittal envelope.

A CHARMING LETTER TO HER MOTHER UPON SENDING OFF HER STORY "PLATINUM SUMMER." Plath began the story in earnest on July 19th, according to another letter to Aurelia. In letters, she refers to the story as "flip" and "a gay, silly lover story for the slicks." She wrote to her brother Warren, on July 28, " ... I am fast trying to lose said integrity by writing a story called 'Platinum Summer,' you guessed it, about a girl who dyes her hair. once I get that first professional story accepted, the gravy train will be in." Here she tells her mother that she sent 20 pages to *Colliers*, and she is "sure it must sell somewhere." It didn't.

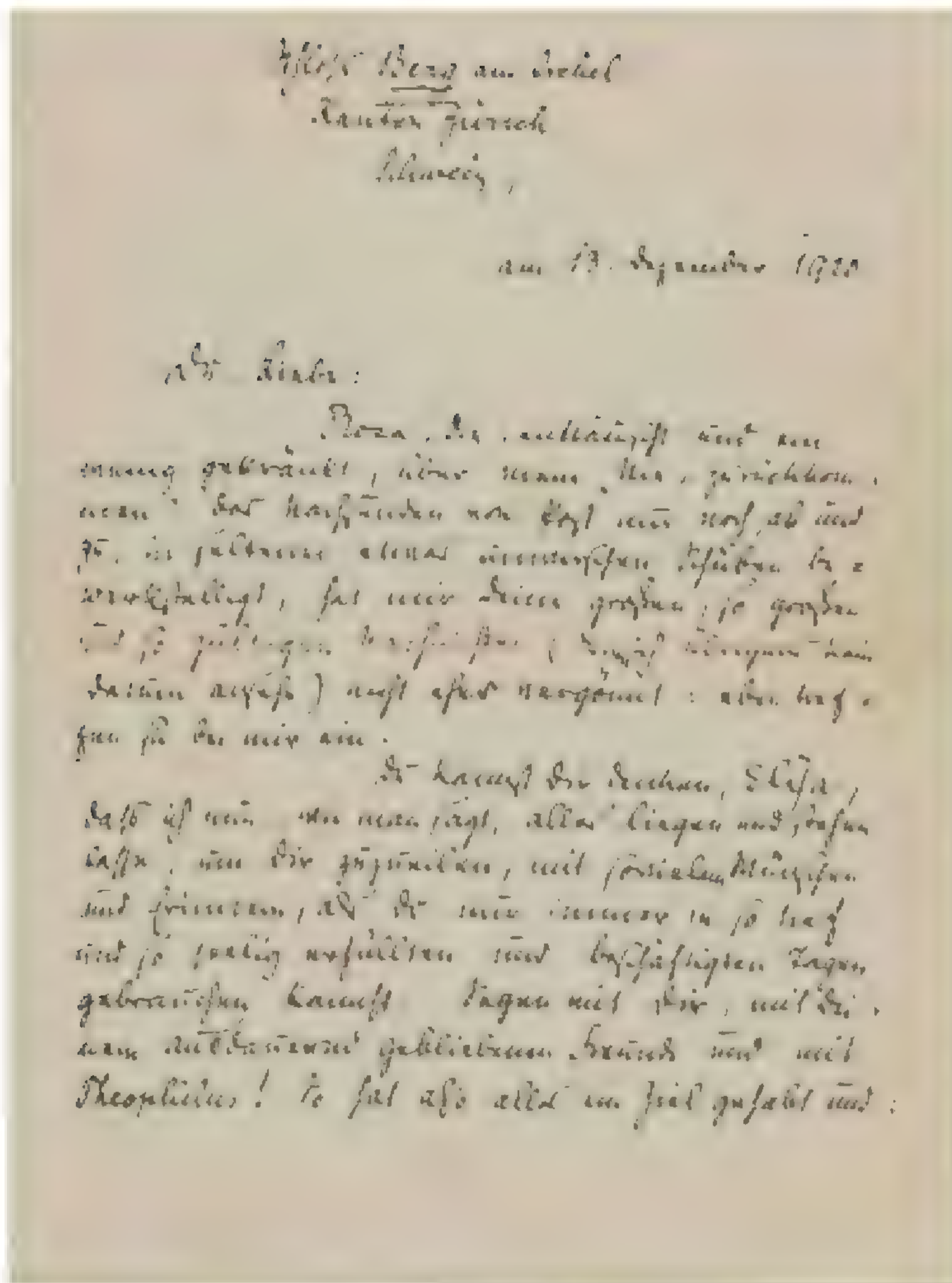
Plath's own "platinum summer" refers to the summer of 1954, when she did in fact dye her hair platinum, possibly an attempt at a kind of rebirth as she recovered from her 1953 suicide attempt and subsequent hospitalization. The story was relatively recently

rediscovered, and was published in September 2024 in Peter Steinberg's *Collected Prose of Sylvia Plath*.

The present letter was written towards the end of the summer following Plath's graduation from Smith, and directly preceding her moving to Cambridge on her Fulbright Scholarship. She was seeing on and off both Gordon Lameyer and Peter Davison, who she mentions here rather glowingly, "enormously stimulating just to know him," adding, "I must never be away from that wonderful 'bookish' environment where everyone knows and loves writing and thinking." She also notes resuming regular visits with Dr. Beuscher, her psychiatrist, which she hopes will be "crystalizing" before her adventure abroad.

Plath's mother Aurelia has annotated the letter, writing "Ha!" next to Sylvia's assertion that she will pay for the dresses she purchased on her mom's account, a humorous, but also telling, indication of their complicated relationship. The letter last appeared at auction in 1982 (Sotheby's 6 April 1982, lot 109), and remains a rich, and unpublished, Plath letter to her mother with great content.

US\$4,000 - 6,000



28

RILKE, RAINER MARIA. 1875-1926.

Autograph Letter Signed ("Rainer Maria"), to Elisa ("Du, Liebe"), near Zurich, December 13, 1920, 3 pp, 8vo bifolium. Fold creases, separations at creases on both leaves, the back leaf with old adhesive tape repair, slight staining.

Rilke is writing to his close friend Elisa, who he has known since his time in Munich ("Ainmillerstraße"). He refers to turbulent months "that constantly pushed me towards a border that I didn't want cross." Rilke eventually found peace and solace in Paris (October) and in the Chateau Berg am Irchel where Rilke spend the winter 1920/21.

US\$1,000 - 1,500

SAINT-EXUPÉRY'S REVISED ENDING FOR WIND, SAND AND STARS.

SAINT-EXUPÉRY, ANTOINE DE. 1900-1944. Annotated Carbon Typescript Signed ("Antoine de Saint-Exupéry"), in French, with numerous corrections, deletions, and additions in the author's hand, being the corrected last chapter of his 1939 novel, *Terre des Hommes* (Wind, Sand and Stars), with autograph cover letter headed "*Nouvelle fin du livre*," 43 pp, 4to, numbered in hand in red pencil, stapled, [1941], with an autograph cover letter, 1 p, in red pencil, bound as the cover, the typescript with several corrections and emendations, signed on the final page at lower margin. Contained in gilt-titled blue cloth chemise.

WITH: GALANTIERE, LEWIS. Autograph Letter Signed ("Lewis Galantiere") providing an English translation of Saint Exupéry's cover letter, with additional explanation on the changes, 1 p, April 9, 1941, old folds.

Provenance: A.F.G. Literary Agency, New York (ink stamp on cover page); Lewis Galantiere (translator of the English edition, enclosed letter translating the author's autograph cover letter).

SAINT-EXUPÉRY PROVIDES A NEW ENDING FOR HIS WIND, SANDS AND STARS, one of the most poignant of his flight stories. Most famous for his classic *Le Petit Prince*, Saint-Exupéry was an

airmail pilot who attempted to set a world record in a flight from Paris to Saigon in 1935. He and his mechanic crash-landed in the North African desert and were rescued by Bedouins, an incident that became part of the vignettes that make up *Terre des Hommes*. The vignettes, largely autobiographical, create a meditation on life, death, beauty, heroism, friendship and ultimate meaning.

This manuscript for the final chapter was prepared for the second edition published simultaneously by Reynal & Hitchcock in English, and Gallimard in French. Importantly, Galantiere's own autograph translation of Saint-Exupéry's autograph cover letter for the manuscript includes additional explanation for Curtice Hitchcock, the publisher, "*I have not compared the material with W.S. & S. but I believe our 'end of the book' is bigger than this, i.e. that I retained matter which Saint Ex discarded for Terre des Hommes.*" Saint-Exupéry, and at times Galantiere, had already made changes to the French edition for the American edition, believing that the American market differed substantially from the French. Manuscript material from Saint-Exupéry's major works is very rare, and very desirable.

US\$40,000 - 60,000

qui se tourmente. Il ne s'agit point de s'attacher sur une
place éternellement réouverte. Ceux qui la portent ne la sen-
tent pas. C'est quelque chose comme l'écrite humble et non
l'individu qui est blessé ici, qui est lésé. Je ne crois guère
à la pitié. Ce qui se tourmente continuellement, c'est le point de
vue du jardinier. Ce qui se tourmente ce n'est point cette
misère dans laquelle après tout on s'installe aussi bien que
dans la parure. Les aspirations d'orientaux vivent dans la
croix et s'y plaisent. Ce qui se tourmente, les couples popu-
laires ne le subissent point. Ce qui se tourmente, ce ne sont
ni ses craintes, ni ses basses ni cette laideur. C'est, un peu
d'une place de ces hommes, expert mesurés.

Seul
l'Esprit ^{est} ~~est~~ ^{peut} souffler sur la place ~~et briser~~ l'homme.

FIN

Autant de l'âme à l'âme

SALINGER ON THE GLASS FAMILY AND ON DETACHMENT.

SALINGER, J.D. 1919-2010. Three early letters, two typed and one autograph, signed ("Jerry Salinger" and "Jerry") to Deirdre Cooney discussing his own writing, including the novel he's finishing, "a bigger wilder book... about the family of the narrator of... FOR ESME * WITH LOVE AND SQUALOR ..." and mentioning Seymour and "PERFECT DAY FOR BANANAFISH" [caps Salinger's]: 1. Typed Letter Signed ("Jerry Salinger") on his life, writing and the Glass family, "it may very well turn out I'm doing a ghost story...", 2 pp, 275 x 215 mm, Windsor, VT, July 10, 1954, portions of original autograph transmittal envelope present, with original photographic print of the snapshot of Deirdre Cooney mentioned in the letter supplied.

2. Autograph Letter Signed ("Jerry") on travel plans and trying to arrange a meeting, 1 p, 256 x 180 mm, ink on paper, Windsor, VT, July 18, 1954, original autograph transmittal envelope present.

3. Typed Letter Signed ("Jerry") about *Gone With the Wind*, and a long meditation on detachment, and "Pretty Mouth and Green My Eyes," 2 pp, 275 x 215 mm, Windsor, VT, August 23, 1954, original autograph transmittal envelope present (with tears).

THREE FANTASTIC SALINGER LETTERS WITH WONDERFUL LITERARY CONTENT. Deirdre Cooney, raised in a literary family on a farm outside of Northampton, MA, had written to Salinger the summer after her junior year in high school. She had been profoundly affected by *Catcher*, after it was recommended to her by her heavily Catholic grandmother. He responded with a number of warm, funny and enlightening letters, three of which survive today.

In the first, he provides new and interesting background on the origins and development of the Glass family. He notes that he has been to New York to let some friends know he is nearing the end of a novel. He elaborates, the novel "*is part of a bigger, wilder book. I've been at it for years ... By and large, its about the family of the narrator of a story I did called FOR ESME * WITH LOVE AND SQUALOR. His brothers and sisters, all of whom were prodigies at one time....*" He goes into greater detail of the family, including mention of Seymour and "A Perfect Day for Bananafish," and noting three other siblings he has never used (thus the reference to "ghost story").

Although several scholars have theorized a connection between Sargeant X and Seymour Glass, no primary document has so clearly spelled out the relationship. Salinger's expression of the Glass family cycle of stories as part of "a bigger, wilder book" is an interesting glimpse into his process and the way in which he viewed the stories.

Although he was getting near the end of a novel, Salinger did not release another book until *Franny and Zooey* appeared in 1961, collecting the two stories which appeared in *The New Yorker* in 1955 and 1957 respectively, apparently parts of the novel he was conceiving here in the summer of 1954.

In the rest of the letter, he offers humorous observation and detail on his life, and steadfastly refuses to return a photograph of her, which Deirdre's father had slipped into her original letter against her wishes, "*I'm sorry about your picture Deirdre, but those are the terrible risks we take in this world. You can't trust a soul.*" The original photograph was never returned.

After a short autograph letter a week later, regarding a potential visit, he does not write for a month. He begins by blaming the book, asserting he was "*... just now beginning to find my way out, or through.*" He continues with a quintessentially Salinger passage that would not be out of place in his book work.

He begins by noting that the letters from Deirdre were helpful to him ("a tonic"), and mentions *Gone With the Wind*, champagne and Jane Austen. He continues with a long, eloquent note on detachment, in part: "*... Don't hate subways and airplanes and elevators and growing up. Just make an effort to see them for what they are - without too much emotional emphasis on them being Good or Bad - and then let go ... A detached person, for example, ought to see a snake as a snake, and not as a snake-plus-a-shudder. A snake-plus-a-shudder is not a snake, but something the observer added on his own. No one is asking you to like snakes or elevators ... Don't stew in subways. Don't make personal enemies of elevators. You don't have to agree with elevators esthetically, but don't be personally offended by them....*"

He continues with a nice paragraph on his composition of "Pretty Mouth and Green My Eyes," which Deirdre had expressed a distaste for. He offers notes on his process, and observes "*There are two good things about the story, however many faults it has, but it doesn't seem quite seemly to point them out.*" He adds that the fact that he wants to point them out, makes it likely the story is likely as poor as people seem to think.

Salinger letters with this high-level literary content are exceedingly rare. For the complete story of this excellent correspondence, please see Bonifaz, Deirdre. "Letters from Salinger," *The Massachusetts Review*, 51:4, Winter, 2010, pp 776-788, a copy of the original issue included with this lot.

US\$10,000 - 15,000





31

SHELLEY, MARY WOLLSTONECRAFT. 1797-1851.

Frankenstein; or The Modern Prometheus. London: Henry Colburn and Richard Bentley, 1831. Small 8vo (164 x 98 mm). Engraved frontispiece and extra engraved title page, letterpress series title reading "Standard Novels No. IX" bound before frontispiece. Contemporary half tan calf and marbled boards, spine titled and decorated in gilt with red morocco lettering piece. A bit rubbed, some foxing to frontispiece and title page, otherwise fine. BOUND WITH: SCHILLER, FRIEDRICH. *The Ghost-Seer*. Part I (of II). As issued by the publisher. Provenance: "A.S." (unidentified bookplate on front paste-down).

FIRST EDITION THUS, with two engraved illustrations and extensively revised text by Shelley, including a new introduction. This was the first version of the text to include the origin story of the work, in which the guests gathered at Villa Diodati in Switzerland in 1816 were challenged by Lord Byron to all write a ghost story. *Frankenstein* was first published in 1818, with a second edition appearing in 1823. Lyles B4a; Sadleir 3734a; Summers p 330; Wolff 6280a.

US\$3,000 - 5,000



32

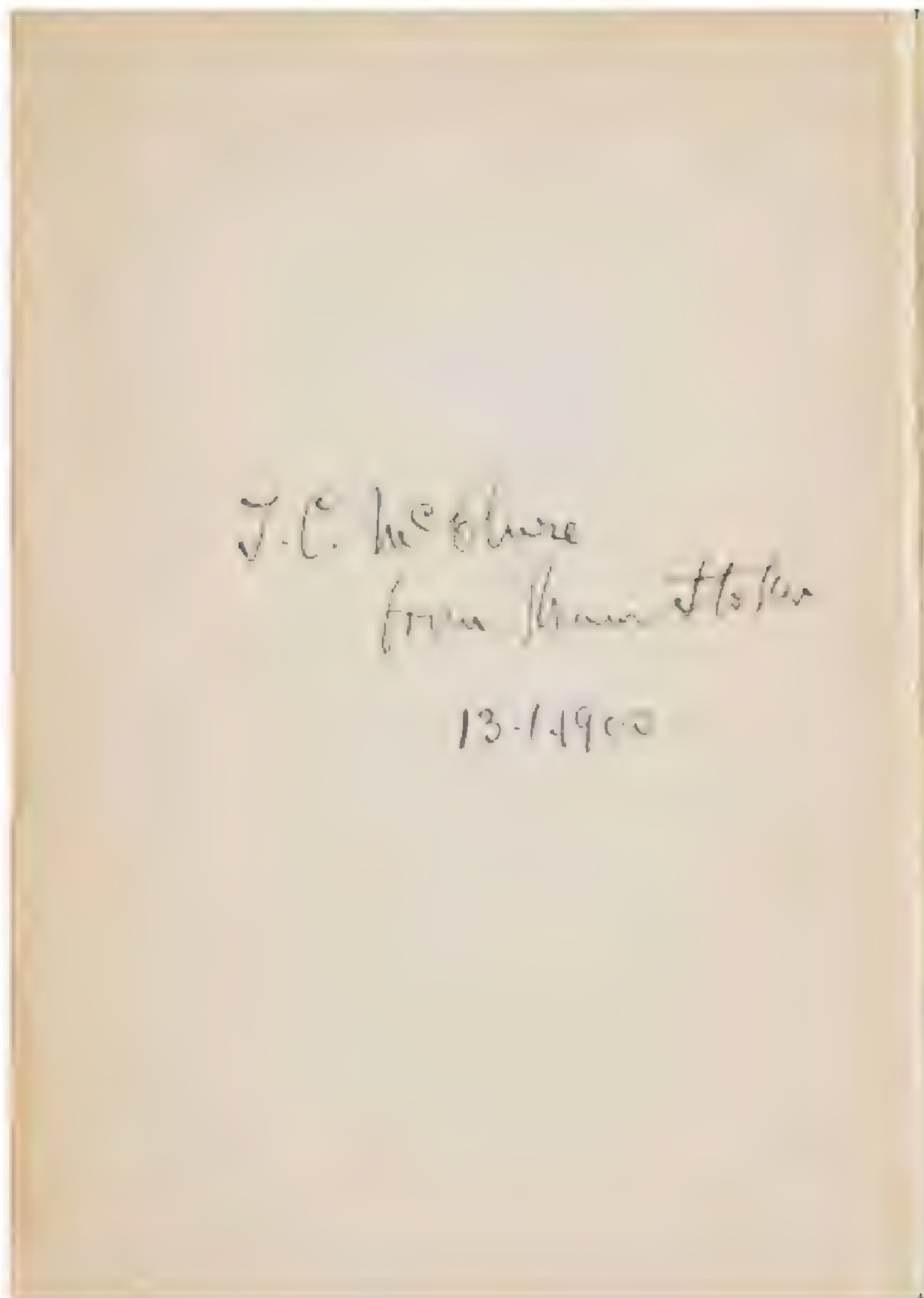
AUTOGRAPH MANUSCRIPT OF "DESIDERATA".

STEVENSON, ROBERT LOUIS. 1850-1894. Autograph Manuscript Signed ("Robert Louis Stevenson"), a fair copy of his "Desiderata," his 1873 memorandum on life, 1 p, 185 x 115 mm, n.p., n.d. (dated in manuscript April 5th or 8th [sic], 1873), some smudges to ink, framed with a later portrait of Stevenson.

STEVENSON'S "DESIDERATA" - A FAIR COPY OF HIS REFLECTIONS ON LIFE AT 22. In January, 1873, Stevenson and his father had a falling out over Stevenson's perceived atheism. Feeling a bit adrift, in April 1873 Stevenson composed this statement on life, profound and yet odd in its youthful resignation. In June of the same year, he met Francis Sitwell, and Sidney Colvin. Colvin became a sort of literary advisor, helping him get his first paid publication, an essay entitled "Roads" in *Portfolio* (December, 1873, under the name "L.S. Stoneven"). In November of 1874, he wrote to Sitwell, including a copy of his "sketch," with the note: "I have found what should interest you dear. A paper in which I had sketched out my life before I knew you. Here is the exact copy, even to the spelling; the uncertainty as

to the date was characteristic...." The manuscript, presumably the one he mentions to Sitwell, was found in his papers after his death, and was first published in *The Lark* in 1895. There was a separate printing by William Doxey in pamphlet form in 1895, and then a private broadside printing of 20 copies by A.S.W. Rosenbach in 1914 (see Prideaux 68). The present copy omits the German declaration before his "desiderata" ("O dass mein leben. Nach diesem ziel ein ewig wandeln sey!"), as well as the final "AMEN." We trace no other autograph copies, except for those mentioned in Stevenson literature. A rare copy of an important bit of Stevensoniana.

US\$2,000 - 3,000



33

PRESENTATION COPY OF THE FIRST AMERICAN EDITION.

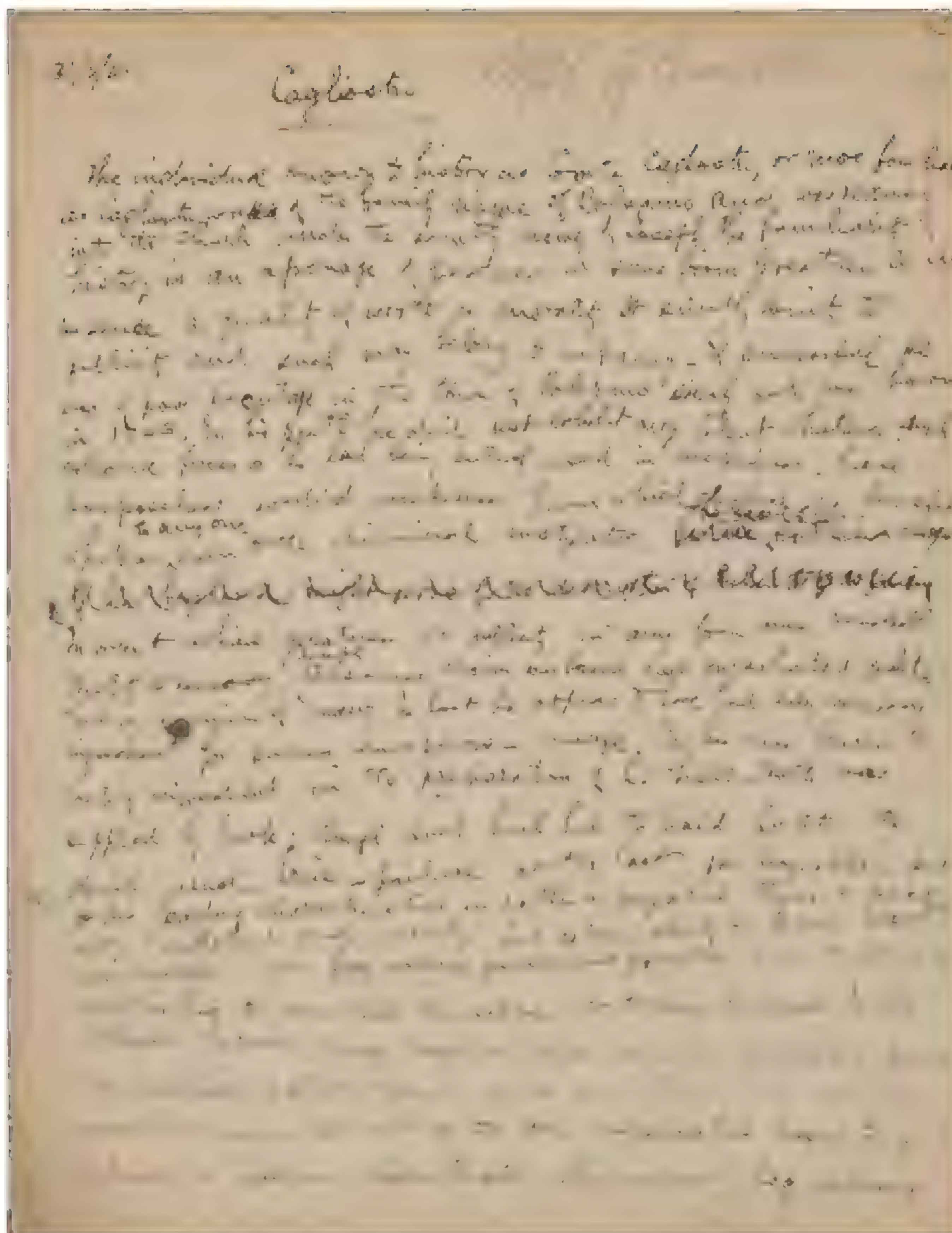
STOKER, BRAM. 1847-1912. *Dracula*. New York: Doubleday & McClure Co., 1899.

8vo. Half-title. Publisher's tan pictorial cloth, stamped in dark blue, gilt and green. Rubbed and soiled, lacking dust jacket, spine cracked at center with tear to cloth approximately 1 inch from top edge, scattered fingermarks.

Provenance: The author, to T.C. McClure (inscription).

FIRST AMERICAN EDITION, A PRESENTATION COPY FROM BRAM STOKER TO T.C. MCCLURE, inscribed and signed on the front paste-down, and dated January 13, 1900. T.C. McClure was the head of McClure's Newspaper Syndicate, having inherited the mantle from his brother Samuel S. McClure, who along with Frank Doubleday founded Stoker's American publisher, Doubleday & McClure in 1897. Stoker's enduring classic became the prototype for countless vampire novels and movies to follow. Dalby 10(b).

US\$8,000 - 12,000



34

STOKER ON CAGLIOSTRO.

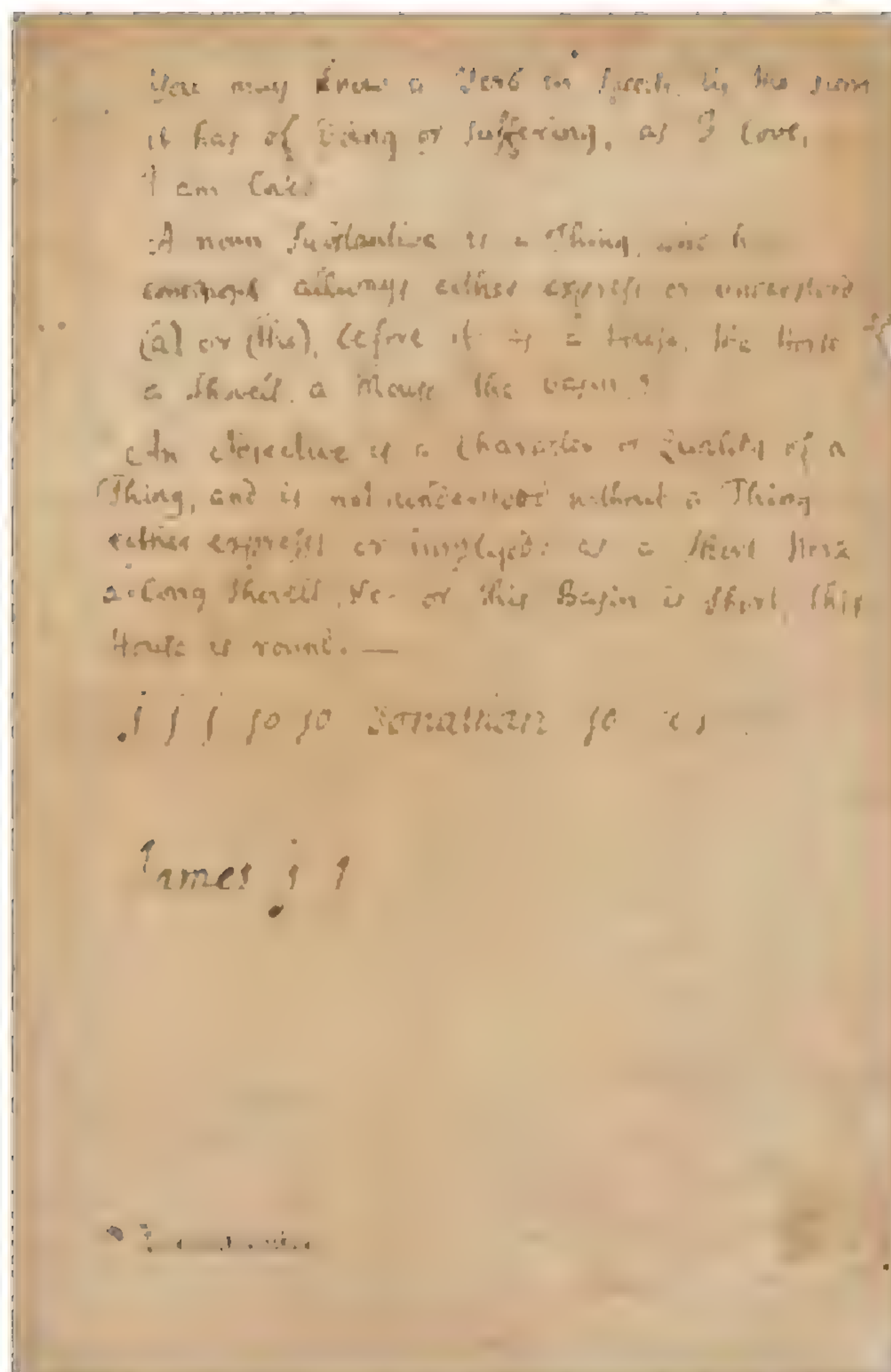
STOKER, BRAM. 1847-1912. Autograph Manuscript for "Cagliostro," his brief biography of Joseph Balsamo, known as "Cagliostro," forming the complete Chapter II, Section B of *Famous Impostors*, 11 pp, most recto only, with some text on versos, 4to (230 x 178 mm), black ink on paper, with numerous corrections, deletions, and additions, disbound, most leaves still attached at spine, interleaved with thin blank leaves inserted, n.p., dated "31/5/10" at upper left of p 1, toning and light soiling, penciled notation "MSS of Bram Stoker" at upper right of p 1.

STOKER'S AUTOGRAPH MANUSCRIPT FOR "CAGLIOSTRO" FROM FAMOUS IMPOSTORS. Self-styled magician and occultist Count Alessandro di Cagliostro, born Giuseppe Balsamo, travelled 18th-century Europe under many pseudonyms as variously a healer, a magician, and Egyptologist, among other guises. While the late 18th-century was ripe with occultism, particularly among the upper classes,

Cagliostro was able to achieve a fame beyond most charlatans. His fame propelled a number of 19th-century literary accounts, including those of Goethe and Tolstoy. In the 20th-century, first in film, beginning with George Méliès's 1899 *Miroir de Cagliostro*, and then through comics and video games, Cagliostro was transformed into a supernatural monster, akin to Stoker's Dracula.

Portions of Stoker's autograph for *Famous Impostors* are held at Trinity College, Dublin (see IE TCD MS 11603, and IE TCD MS 6168). We trace no portions of the manuscript at auction through rarebookhub.

US\$10,000 - 15,000



35

SWIFT ON THE GRAMMAR OF VERBS, NOUNS, AND ADJECTIVES.

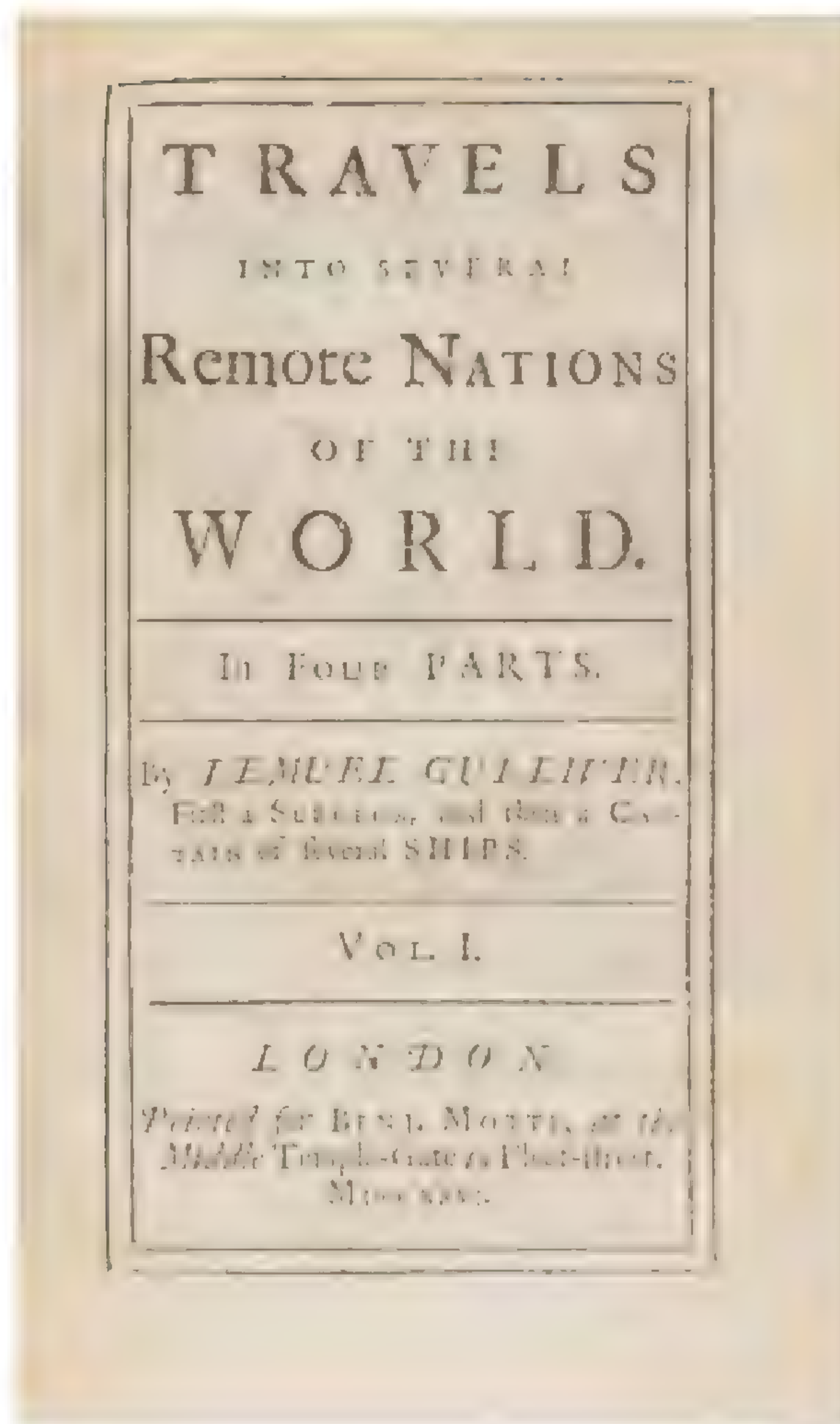
SWIFT, JONATHAN. 1667-1745. Autograph Manuscript, being a note on the instruction of the use of parts of speech in the English language, 1 p, 8vo (160 x 104 mm), ink on paper, with a few corrections, undated (but circa 1700), window mounted into a larger sheet, some soiling, fold creases, small chip at right edge.

Provenance: Frederick Locker-Lampson (1821-1895, signature at lower left of recto).

Swift writes: "You may know a Verb in Speech by the sign it has of doing or suffering; as I love, I am loved. A noun substantive is a Thing and has allways either expressed or understood (a), or (the), before it: as a House, the Horse, a Shovell, a Mouse, the basin, etc. An Adjective is a Character or Quality of a Thing, and it is not understood without a Thing either expresst or implied: as a short Horse, a long Shovell, &c, or this Basin is short, this House is round." Below the text are what appears to be some handwriting exercises: "j j j jo jo Jonathan jo je je je."

Swift was a consummate grammarian, who provided private lessons in grammar and composition to a select group of young women. Swift's work in this capacity is well documented, and the present manuscript is described in *An Appendix to the Rowfant Library*, compiled by Godfrey Locker-Lampson (p 46), part of the collection assembled by Frederick Locker-Lampson, whose signature appears at the lower margin. This note may have come from one of Swift's instruction notebooks, which Sir Walter Scott had seen, disbound, in 1820, but which have been lost in the intervening years. Swift's relationship with one of his students, Esther Johnson, whom he referred to as "Stella," has been the subject of much controversy, as he first began tutoring her when she was only 8. His use of the words "I love, I am loved" as examples of verbs may have hinted at his affection for Stella (although it was not until years later, after he was re-acquainted with her as a young woman, that their relationship blossomed into what some have conjectured was a secret marriage). Swift manuscripts are rare on the market; those that formed the Locker-Lampson collection were dispersed in 1905, with the bulk of them finding their way to the Huntington Library. The use of language is central to Swift's satire in his masterpiece "Gulliver's Travels," published in 1726.

US\$8,000 - 12,000



36

GULLIVER'S TRAVELS, TEERINK "A."

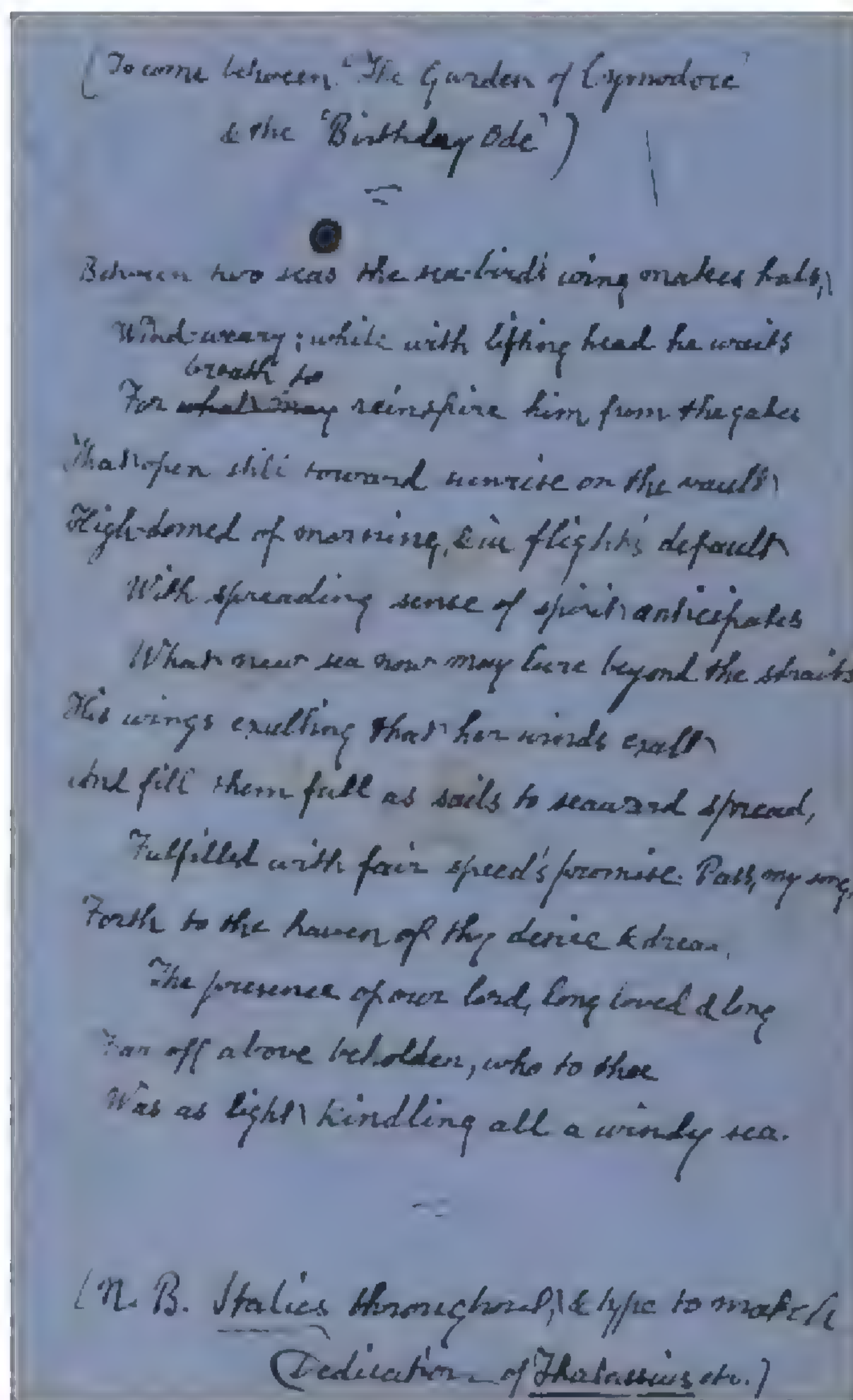
SWIFT, JONATHAN. 1667-1745. *Travels into Several Remote Nations of the World. In Four Parts. By Lemuel Gulliver* London: Benjamin Motte, 1726.

2 volumes. 8vo (185 x 118 mm). Engraved portrait frontispiece (second state), 6 engraved maps and plans. Contemporary calf, rebacked, spines gilt with 5 raised bands, red morocco lettering pieces. Edges rubbed, margins slightly trimmed, a few ink markings. *Provenance:* George Middleton (old armorial bookplate in volume I, predating re-backing).

FIRST EDITION, FIRST ISSUE, Teerink's "A" edition, with the portrait in the second state, as found in all but the first 50 copies of this printing. It was published on 28 October 1726 and sold out within two weeks. "Of all the works of eighteenth-century English literature, it is probably Gulliver's Travels that is the best-known and most widely read today" (ODNB). Swift was one of the greatest satirists of his time, hiding behind his various noms de plume, he poked fun at the social and political issues of the day, "the Prince of pamphleteers and satirists" (PMM). When he brought the manuscript to England in March 1726,

his first return there since 1714, "... to preserve his anonymity, Swift dealt with Motte by post and through intermediaries" (Lock, "The Text of Gulliver's Travels," *Modern Language Review* 76:3, 1981). "Gulliver's Travels has given Swift an immortality beyond temporary fame ... has achieved the final apotheosis of a satirical fable" (PMM 185). ESTC T139451; Grolier *English* 42; Rothschild 2104; Teerink 289 "A" edition.

US\$40,000 - 60,000



37

SWINBURNE'S SONNET TO VICTOR HUGO.

SWINBURNE, ALGERNON CHARLES. 1837-1909. Autograph Manuscript for his "Sonnet to Victor Hugo" and "Birthday Ode for the Anniversary Festival of Victor Hugo," apparently the printer's manuscript from *Songs of the Springtides*, 24 pp, recto only, 4to (340 x 210 mm; pp 17-24 trimmed to 320 x 200 mm), on blue paper, [1880], with a few text revisions, marking in pencil, and directions to the printer, bound in gilt-ruled black morocco by Riviere & Son, spine gilt in 6 compartments, gilt dentelles, red paper endleaves. Light wear, light soiling and spotting.

Provenance: Mary Landon Baker (American socialite, 1901-1961, bookplate).

Swinburne has been called Hugo's greatest Anglo admirer. His sonnet, appearing here as p 1, "Between two seas the sea-bird's wing makes halt, Wind-weary; while the lifting head he waits..." is identified by T.J. Wise as "Sonnet to Victor Hugo," but it more properly acts as the introduction to the "Birthday Ode," bridging the three sea poems beginning *Songs of the Springtides* and this tribute to Hugo. The "Birthday Ode" contains allusions to all of Hugo's major works, albeit without naming any of them (see Gosse, *Life of Swinburne*, p 254).

In November of 1882, after a lifetime of distant adulation, Swinburne was given the opportunity to meet his literary hero. He wrote to his mother, "I was invited to dinner at Victor Hugo's, and accordingly presented myself in a state of perturbation as well as delight before the greatest - I know - and I believe the best, man now living...." See Wise 67, p 296.

US\$3,000 - 5,000



38

TENNYSON PORTRAIT.

Portrait of Lord Alfred Tennyson. Oil painting on card, unsigned, dated 1870, 137 x 104 mm, float mounted, matted and framed to 300 x 260 mm overall. Light warping, a few smudges in lower white area.

Although dated 1870, this image appears to have been taken from the cabinet card photograph published in 1864 by John Jabez Edwin Mayall in London (see National Portrait Gallery Ax160623).

US\$700 - 1,000

EDITH WHARTON'S GOLD MEDAL FROM THE NATIONAL INSTITUTE OF ARTS AND LETTERS, 1924.

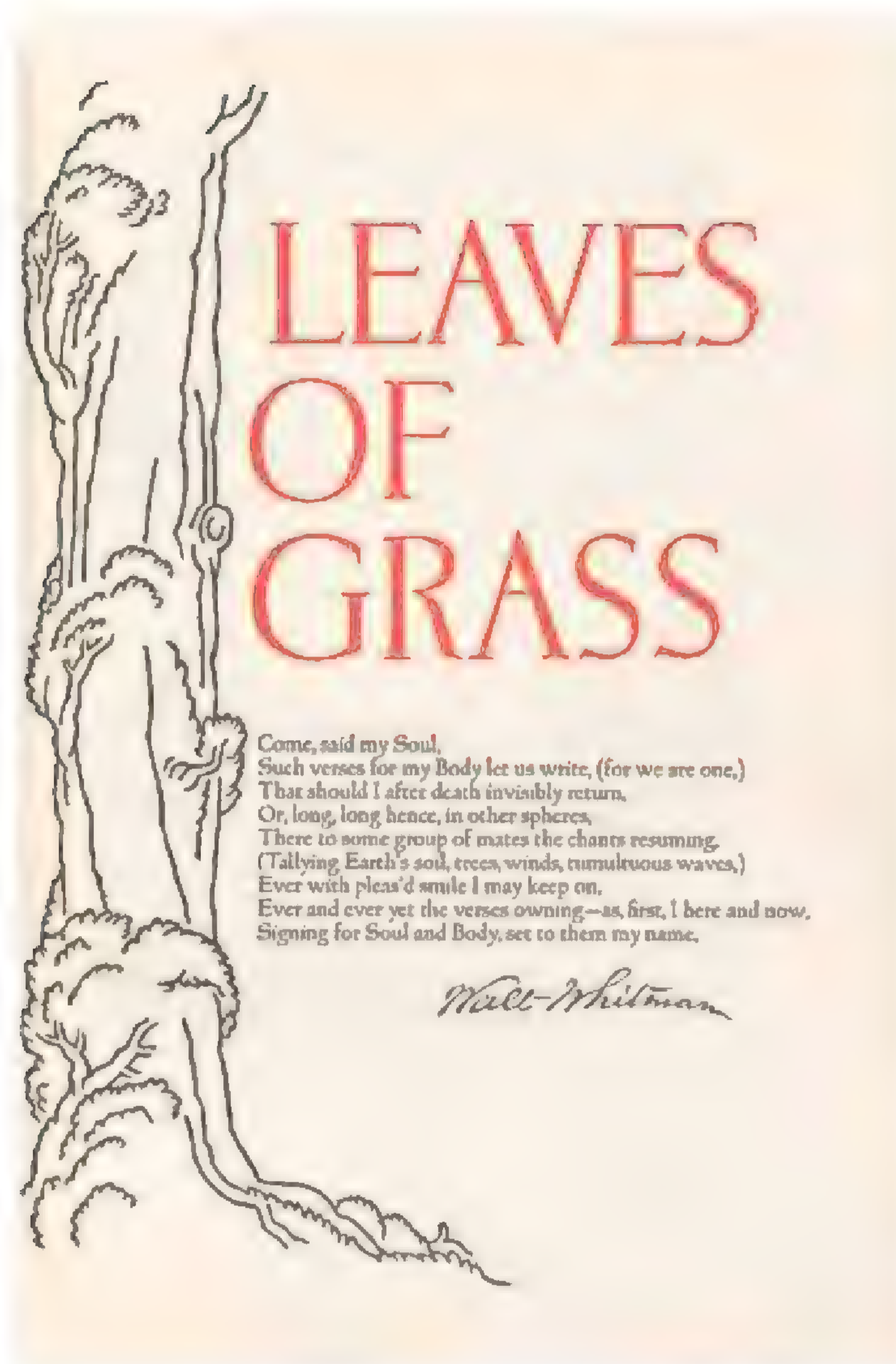
WHARTON, EDITH. 1862-1937. WEINMAN, ADOLPH ALEXANDER, designer. National Institute of Arts and Letters Gold Medal awarded to Edith Wharton for her distinguished contributions in fiction, 57 mm, 137.3 grams, the obverse with the laureate male head in profile with designer Adolph Weinman's monogram "AW" beneath, and inscribed to the reverse, "NATIONAL INSTITUTE OF ARTS AND LETTERS" beneath an oil lamp emitting three flames surrounded by rays, edge inscribed "EDITH WHARTON FICTION MCMXXIV TIFFANY & CO MAKERS 18K GOLD [mark]," no noticeable defects.

Provenance: Presented to Edith Wharton, 1924; by descent to Elisina Tyler (close friend and inheritor of Sainte-Claire du Château, her property at Hyères); by descent; sold to our consignor.

EDITH WHARTON'S 1924 GOLD MEDAL FOR FICTION FROM THE NATIONAL INSTITUTE OF ARTS AND SCIENCES, THE FIRST TO BE AWARDED TO A WOMAN. In 1921, Edith Wharton had become the first woman to be awarded the Pulitzer Prize for her novel *The Age of Innocence*. In 1924, the National Institute of Arts and Letters, with the American Academy of Arts and Letters, the premier arts organization in country, awarded her this gold medal for her fiction, again, the first woman in history to receive the award. The medal, once of the most highly coveted awards in the humanities, was designed by Adolph A. Weinman, best-known to collectors as designer of the Walking Liberty half dollar and the Winged Liberty Head dime, and minted in 18-karat gold by Tiffany and Company. These medals are rarely available, and we locate no other example of this significance at auction, a landmark both in the history of Wharton's career and for women in the arts.

US\$20,000 - 30,000





40

GRABHORN PRESS WALT WHITMAN.

WHITMAN, WALT. 1819-1892. *Leaves of Grass*. New York: Grabhorn Press for Random House, 1930.

Folio. Printed in black and red. Illustrated with woodcuts by Valenti Angelo. Publisher's quarter red morocco over wooden boards. Light rubbing to extremities, a few fingermarks.

LIMITED EDITION, no 113 of 400 copies printed by Edwin and Robert Graborn. The production of this edition took over a year to complete, and ranks as one of Grabhorn's greatest publications.

US\$1,500 - 2,500



41

WOOLF REGARDING HER FIRST TRANSLATED WORK.

WOOLF, VIRGINIA. 1882-1941. Autograph Letter Signed ("Virginia Woolf") to Paul Colin sending her books and discussing the French translation of "The Mark on the Wall," 1 p, 254 x 198 mm, in purple ink on Hogarth House letterhead, Richmond, Surrey, January 25, 1923, lightly faded, some foxing, light stain to lower corner, mailing creases, with original transmittal envelope, matted and framed together to 380 x 535 mm.

VIRGINIA WOOLF WRITES TO PAUL COLIN ON HER FIRST TRANSLATED STORY "THE MARK ON THE WALL." The Mark on the Wall" was Woolf's first published story, appearing in *Two Stories* in 1917. Coincidentally, it would also become her first story to appear in another language, translated by Louis Mende for Paul Colin's avant-garde journal *Europe*. "La marque sur le mur" appeared in the March 1923 issue, alongside Colin's critical essay on Woolf, and reviews of the books transmitted by this letter, *Jacob's Room*, *Night and Day*, and *The Voyage Out*. Interestingly, this translation is not mentioned by Kirkpatrick, and predates Woolf's previously noted first translation by three years.

US\$2,000 - 3,000

Walt Whitman and Friends: Highlights from the Kendall Reed Collection

Lots 42 - 78

42

WHITMAN TO JAMES RUSSELL LOWELL.

WHITMAN, WALT. 1819-1892. Autograph Letter Signed ("Walt Whitman") to James Russell Lowell at the Atlantic offering the poem "1861" for publication, 1 p, 175 x 112 mm, Brooklyn, "*Tuesday Morning, October 1st, 1861*," addressed to the verso, "J.R. Lowell/*Atlantic Magazine*," creases.

Provenance: Bayard Wyman; sold his sale, Anderson Galleries, New York, December 18, 1928, lot 73.

WHITMAN SUBMITS HIS POEM "1861," AN EARLY WAR POEM, TO THE ATLANTIC, REMARKABLY WITH OVERT PERMISSION TO MAKE EDITS. An early and interesting Whitman submission to Lowell of his poem "1861," which would appear in *Drum Taps* in 1865. The previous year, Lowell had published Whitman's "Bardic Symbols" in the *Atlantic*, but only after suppressing two lines, deemed too dark. The poem appeared in the 1860 *Leaves of Grass* as "As I Ebb'd with the Ocean of Life," with the suppressed lines restored. In offering "1861" to Lowell, Whitman here notes pre-emptively "*You are at liberty to make any verbal alterations....*"

Interestingly, by the time of Whitman's offer, Lowell was no longer the editor of the *Atlantic*. Whitman sent Lowell two additional poems the following morning, as well, presumably also his which Lowell sent on with "1861" to the new editor James T. Fields on October 10. The *Atlantic* declined to publish any of them, noting "we could not possibly use before their interest, — which is of the present, — would have passed." Of course, the war would in fact rage on for another nearly 4 years.

Letters from Whitman to important contemporaries are rare. This letter to Lowell is also very early in his periodical publication history. A rare and desirable letter with a great early provenance.

US\$8,000 - 12,000

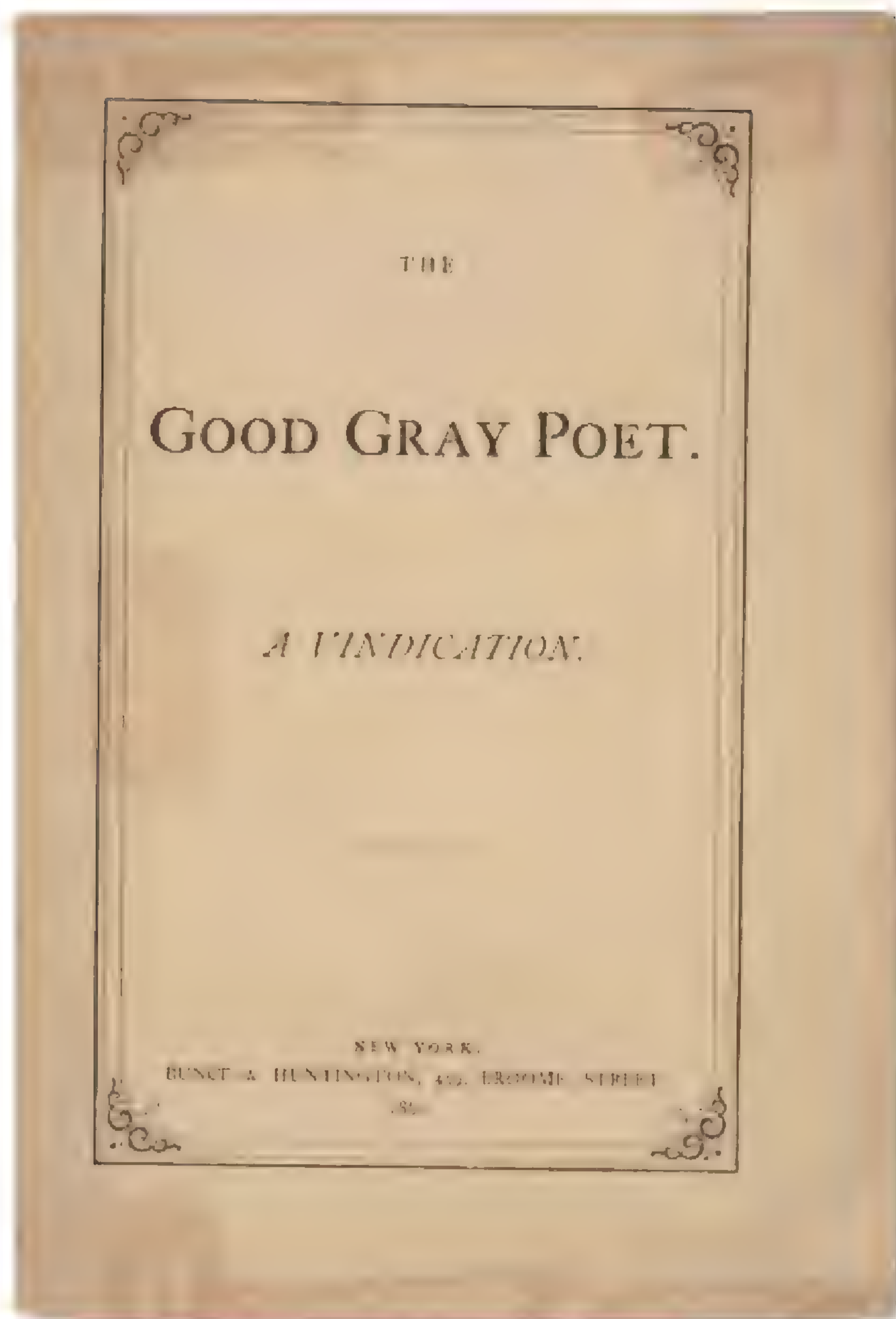
Brooklyn,
Tuesday Morning October 1st.
1861.

Mr. Lowell,

Dear Sir, - the price of
"1861," if you print it, is
\$20. You are at liberty
to make any verbal alteration.
The envelope is of course
to return it in, if you
cannot use it.

Yours truly

W. Whitman



43 □

MAKING WALT WHITMAN.

O'CONNOR, WILLIAM DOUGLAS. 1832-1889. *The Good Gray Poet: A Vindication*. New York: Bunce & Huntington, 1866.

8vo (230 x 157 mm). Publisher's printed cream wrappers, stitched, top edges uncut. Stains to front wrapper, minor edgewear, a few small creases.

FIRST EDITION OF THE FIRST SEPARATELY PUBLISHED WORK ON WHITMAN, AND A MAJOR INFLUENCE ON THE POET'S PUBLIC PERCEPTION. Published after Whitman was fired from his government clerkship in June of 1865, O'Connor's direct "vindication" of the poet was an important step in creating the public Whitman as the uncrowned poet laureate of late 19th-century American democracy.

When the third, expanded edition of *Leaves of Grass* appeared in 1860, the *New York Times* commented, "If possible, he is more reckless and vulgar than in his two former publications." Many considered the work indecent, and indeed the Secretary of the Interior William Harlan fired him for it. In November of 1865, Whitman's moving tribute to Abraham Lincoln, "O Captain My Captain" appeared, and alongside O'Connor's pamphlet, began to shift the public view of the poet and his poetry. Justin Kaplan, in his 1980 biography of Whitman, called O'Connor the poet's "John the Baptist," and indeed the title of O'Connor's work became the source of Whitman's sobriquet, the "good, gray poet."

US\$600 - 900

Camden, Sept. 2,

Dear John Burroughs, & Dear Walter,

The little paper I sent a couple of days since will have told you the particulars of my present condition, (in its sweet juvenile form) — I still live in hopes — I expect to be helped by the fall weather, & even by the winter. We have just been talking about your proposed house — My brother George is just finishing a nice house, here he has built to suit himself — he is a natural carpenter, & would be invaluable to talk with for you — Then there is his old Brooklyn partner who works with him, & whom he trusts implicitly for you, & who entirely justifies the trust, & who is also a natural builder & carpenter, & (practically & in effect) architect — a man by the common name of Smith — now working as carpenter in Brooklyn — My brother thinks (& I think so too) that if you have not consulted yourself, you could

John Burroughs
Waltham
Middleton

45

WHITMAN TO BURROUGHS ON RIVERBY.

WHITMAN, WALT. 1819-1892. Autograph Letter Signed ("Walt Whitman") to John Burroughs recommending his brother George Washington Whitman to assist with building Burroughs's Riverby, and complimenting his *Birds of the Poets*, 2 pp, 250 x 196 mm, Camden, September 2, 1873, with original autograph transmittal envelope. Provenance: William F. Gable (1856-1921), sold his sale, Part One, American Art Association, New York, November 5, 1923, lot 890.

A LONG WARM LETTER TO BURROUGHS ON BUILDING HIS "RIVERBY" ESTATE, AND COMPLIMENTING HIS "BIRDS OF THE POETS." In 1873, Burroughs purchased a 9-acre plot of land overlooking the Hudson River, writing to Whitman after his stroke, "I look forward to many delightful days with you yet, after I have built me another nest up here by the Hudson You will come and spend weeks & months with us & we will all be happy again" (letter to Walt Whitman, May 12, 1873). Whitman and his brothers did help

advise Burroughs on building of Riverby, just 4 days after this letter, Burroughs sent plans for the structure, which Whitman reviewed with his brother, responding on September 9. However, Burroughs largely followed his own mind, disregarding George's advice, and Whitman's recommendation of his Brooklyn builder Smith, and Burroughs ended up dissatisfied with the house. Two miles away lay a beautiful spot beloved by Whitman during his visits. Burroughs called it "Whitman Land," and built his cabin called Slabsides there in 1895.

Burroughs and Riverby had an important influence on Whitman's own appreciation and attention to the natural world, and here Whitman observes that connection in Burroughs's writing, "John I think--the *Birds of the Poets*, you best article, in many respects — it has a jaunty air, in a perfectly natural way — flits and hops soars & sings around — in a birdish way itself."

US\$5,000 - 8,000

431 Stevens St. Camden,
N. Jersey.
June 5.

Dear friend,

Your second letter,
with sad news - following the
sad, sad, unexpressing sad
news of the first - has just
reached me. I will not write
any of the usual condolences.
Chauncy's malady & death
seem to be of those events
sometimes mocking with unac-
countable tragedies & cross-pur-
poses, all of us, & all our
affairs. - I have again had
some pretty bad spells, gastric
& brain - but am decidedly
better as I write, & for a day or
two past. I shall come & will
write again soon - Walt -

John Burroughs,
Esq.,
Hillsdale, N. Jersey.

46

WHITMAN'S ELEGANT CONDOLENCES TO JOHN BURROUGHS.

WHITMAN, WALT. 1819-1892. Autograph Letter Signed ("Walt") to John Burroughs on the death of Burroughs nephew, 1 p, 233 x 134 mm, 431 Stevens St, Camden, June 5, 1874, with original autograph transmittal envelope.

Provenance: Dr. Clara Barrus (Anderson Galleries, New York, April 29, 1931, lot 205); Estelle Doheny (her sale, Christie's, New York, October 17, 1988, lot 1655).

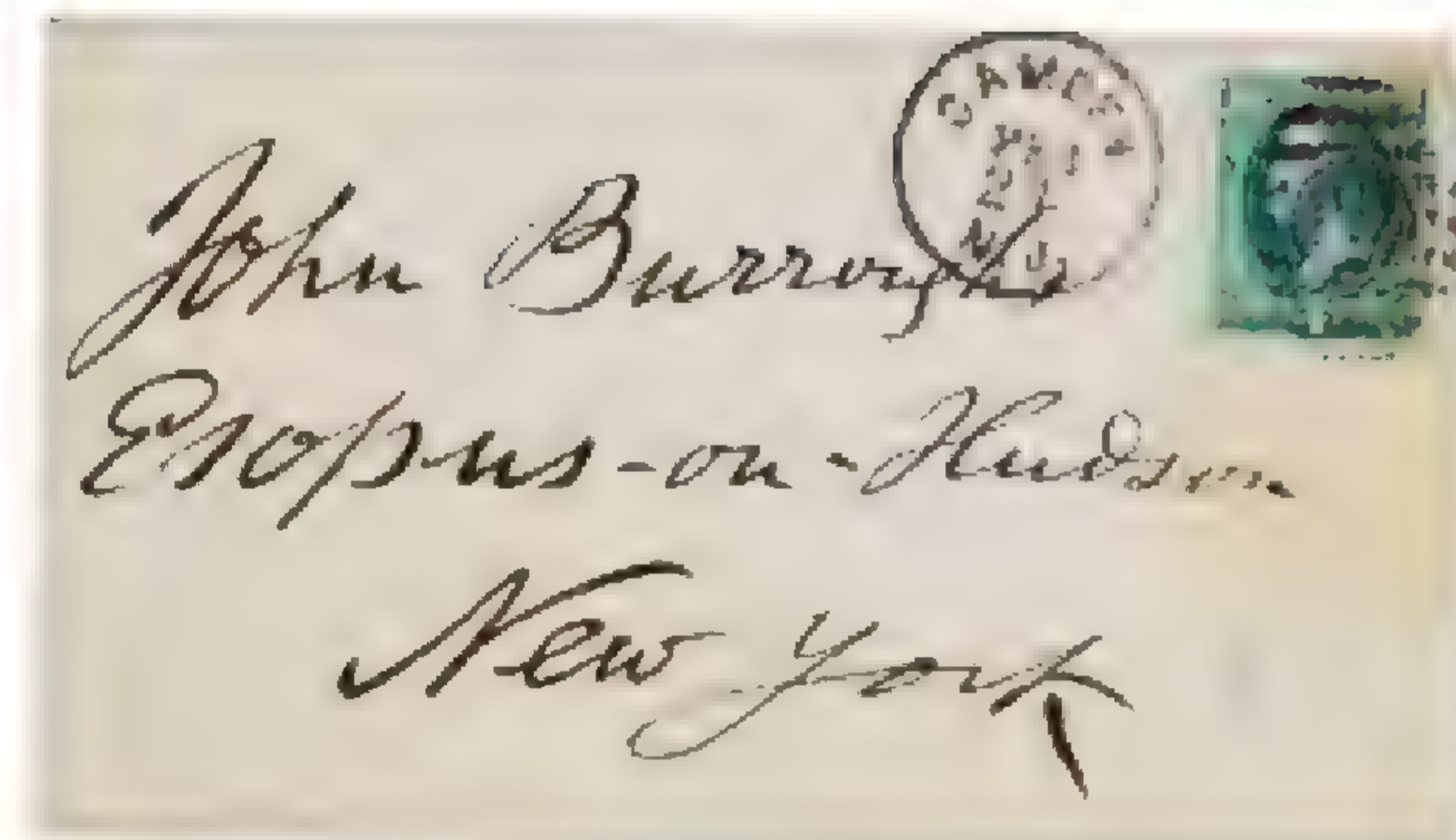
A BEAUTIFUL LETTER OF CONDOLENCE TO BURROUGHS UPON THE DEATH OF HIS NEPHEW CHAUNCEY: [in part] "I will not write any of the usual condolences. Chauncy's malady & death seem to be one of those events sometimes mocking with unaccountable sudden tragedies & cross-purposes, all of us, & all our affairs."

Chauncey B. Deyo, or "Channy B" as Burroughs affectionately called him, was a medical student in Brooklyn who was fascinated with Whitman, and had just visited him in March 1874. After seeing Whitman, Channy wrote Burroughs a deeply affectionate account, "Then I was happy, if ever. Every word seemed to go to the spot. To look at him inspired my soul. I do not see how any one can help but love him. It seems to me that he is the perfection of the fruit of the earth...." (Burras, *Whitman and Burroughs, Comrades*, 1931, pp 88-89, the present letter is quoted on p 90). He died a few months later after a nervous fit. Whitman's condolence letter movingly expresses the return of that affection.

US\$6,000 - 9,000

431 Stevens Street
Camden NJ Feb 24 '78

Dear J B I am agreeable
to the Lecture project
- if it could be well put
through - About the middle
of April (the anniversary
of the eve or night of Lin-
coln's murder) might be
a good night - Every thing
would depend on how it
was fixed up & prepared
for & put through - Let
me hear more particulars -
- I could be ready to
splurge April 14th or 15th
- I am well, consid-
ering - in good flesh.



47

THE GENESIS OF HIS LINCOLN LECTURES.

WHITMAN, WALT. 1819-1892 Autograph Letter Signed ("Walt Whitman") to John Burroughs agreeing in principle to his Lincoln lecture, and suggesting the April 14 date ("the anniversary ... of Lincoln's murder"), 2 pp, 202 x 130 mm, 431 Stevens St, Camden, NJ, February 24, 1878, with original transmittal envelope in Whitman's autograph.

Provenance: William F. Gable, sold his sale, American Art Association, New York, April 16, 1925, lot 517; Estelle Doheny, sold her sale, Christie's, New York, October 17, 1988.

WHITMAN'S FIRST LETTER ON THE LINCOLN LECTURES,

SUGGESTED BY BURROUGHS IN FEBRUARY 1878. Whitman as a poet was inexorably tied to Abraham Lincoln. In Lincoln's death, Whitman recognized the rebirth of Democracy and the nation. He wrote his most famous poem, "O Captain, My Captain" in 1865, and its publication captured the attention of the public, to which he had largely been an obscure poet, if seen at all. Whitman's Lincoln poems helped cement him as the poet of the democratic vision, and helped shape his image of the great American poet.

Lincoln's friend Peter Doyle, a streetcar conductor and muse who elicited some of Whitman's most powerful work, was at Ford's Theater

the night of Lincoln's murder. Whitman used Doyle's first-hand account as the centerpiece for a reminiscence on the great President, which was published as part of Memoranda in 1876 (and excerpted in the *New York Sun*). At the suggestion of Burroughs and Richard Watson Gilder, Whitman adapted the work into a public lecture, a powerful look back at the events leading to the murder of the President, and usually ending with the reading of "O Captain, My Captain." The genesis of those lectures, important blocks in the formation of the public Walt Whitman, is seen here in his response to their proposal. Because of an injury, Whitman was not "ready to splurge April 14th or 15th," but the group did follow through with their preparations for his first Death of Abraham Lincoln lecture on April 15, 1879.

Whitman delivered the lecture numerous times over the ensuing 11 years, until his final performance on April 14, 1890, where he had trouble climbing to the podium. The lecture of April 14, 1887, at Madison Square Garden is widely considered to be the pinnacle of Whitman's lectures, described as "Barnumesque," attendees included James Russell Lowell, Frances Hodgson Burnett, Mark Twain, Frank Stockton, Mariana Griswold Van Rensselaer, General William T. Sherman, Lincoln's biographer and former private secretary John Hay, the future Cuban revolutionary José Martí, and the sculptor Augustus Saint-Gaudens (see lot xxx).

US\$6,000 - 9,000

431 Stevens Street
Camden N.J March 11

Dear John yours of 7th
from NY read last night.
I will scrawl off some suggestions
- In composing the letter
let it be brief, & don't
mention the subject - or, if
you do, just say indefinitely
that it is about Abraham
Lincoln (which you may do,
if you think proper) -
- I would like Gilder's
name on the letter -
- The suggestion about 8 or 10
names only - give ^{Gilder's} ones only - should
be carried out - About
the Hall ~~get what~~ I leave
to your selection (not the very
biggest ones, however ^{to me best} seem
to me best).

I care little - or rather
nothing at all - about Bayard Taylor
or G W Curtis's name on the letter.
Don't want them - If they get on,
let them be of course - but don't
you make any point about ^{getting them}
- I suppose you will write
me - Of course the letters I
write you are for perusal
to all my friends Gilder, Swinton,
Benton, &c. - but if I write private it
is for you alone.

John Burroughs
Esopus-on-Hudson
New York

48

SELLING THE LINCOLN LECTURES.

WHITMAN, WALT. 1819-1892. Autograph Letter Signed ("Walt Whitman") to John Burroughs, working to promote his Lincoln lectures, the first which was given April 14, 1878, with additional autograph note marked "Private" indicating disregard for Bayard Taylor and G.W. Curtis. 2 pp, 204 x 131 mm, additional autograph note marked "private," 105 x 170 mm, 431 Stevens St, Camden, NJ, March 11, [1878,] with original autograph transmittal envelope. Provenance: Dr. Clara Barrus (Anderson Galleries, New York, April 29, 1931, lot 182); Sold (anonymous consignor), Christie's, New York, December 14, 2000, lot 173.

WHITMAN AND BURROUGHS PROMOTE HIS FIRST "DEATH OF ABRAHAM LINCOLN" LECTURE, 1878. In advance of the first Lincoln lecture, which they had agreed up on the previous year, Whitman gives Burroughs notes on a promotional letter which is to go out mentioning top editors in the New York literary scene. He also notes that he will leave the venue selection to Burroughs [and Gilder], "About

the Hall I leave to your selection (not the very biggest ones, however, would seem to me best)." Because of Whitman's health, the first lecture would be delayed a year, before the inaugural production April 14, 1879, at Steck Hall in New York City.

Whitman adds a note marked "Private" to Burroughs on a separate sheet, on blue paper, "I care little--or rather nothing at all--about Bayard Taylor's or G W Curtis's name on the letter. Don't want them--If they get on, let them be of course--but don't you make any point about getting them...." He adds by way of explanation, and illuminating his correspondence, "Of course the letters I write you are for perusal by all my friends—Gilder, Swinton, Benton, &c. —but if I write private, it is for you alone."

An important Whitman letter showing him actively engaged in the promotion of his Lincoln lectures, and an interesting glimpse of Whitman's calculated use of his friends' power in later years.

US\$6,000 - 9,000

Camden Dec 12 Evening
 Dear friend Nothing new or par-
 ticular to write about - I thought
 I would send you Tennyson's last
 letter (written some time since
 but by misdirection had to be ret'd
 & only reached me lately) - send
 it back to me when through
 - I send you a murder's part
 of criticism in a late English
 magazine of no particular interest
 - send it back also -
 How are you getting along?
 How is 'Sula'? how the baby?
 Tell me, when you write about
 Smith - give him my love -
 I still keep well & bustling

John Burroughs
 Esopus-on-Hudson
 New York

49

WHITMAN FORWARDS A NOTE FROM TENNYSON.

WHITMAN, WALT. 1819-1892. Autograph Letter Signed ("Walt") to John Burroughs enclosing a letter from Tennyson [not present], and he sells a set of his works now and then. 2 pp, 129 x 128 mm, ink on lined paper, trimmed, Camden, NJ, December 12, 1878, with original autograph transmittal envelope.

Provenance: Dr. Clara Barrus, sold Anderson Galleries, New York, April 29, 1931, lot 184; Estelle Doheny (from Barnet J. Beyer, June 29, 1931); sold, her sale, Christie's, New York, February 21, 1989, lot 1657; sold (anonymous consignor), Christie's, New York, December 14, 2000, lot 174.

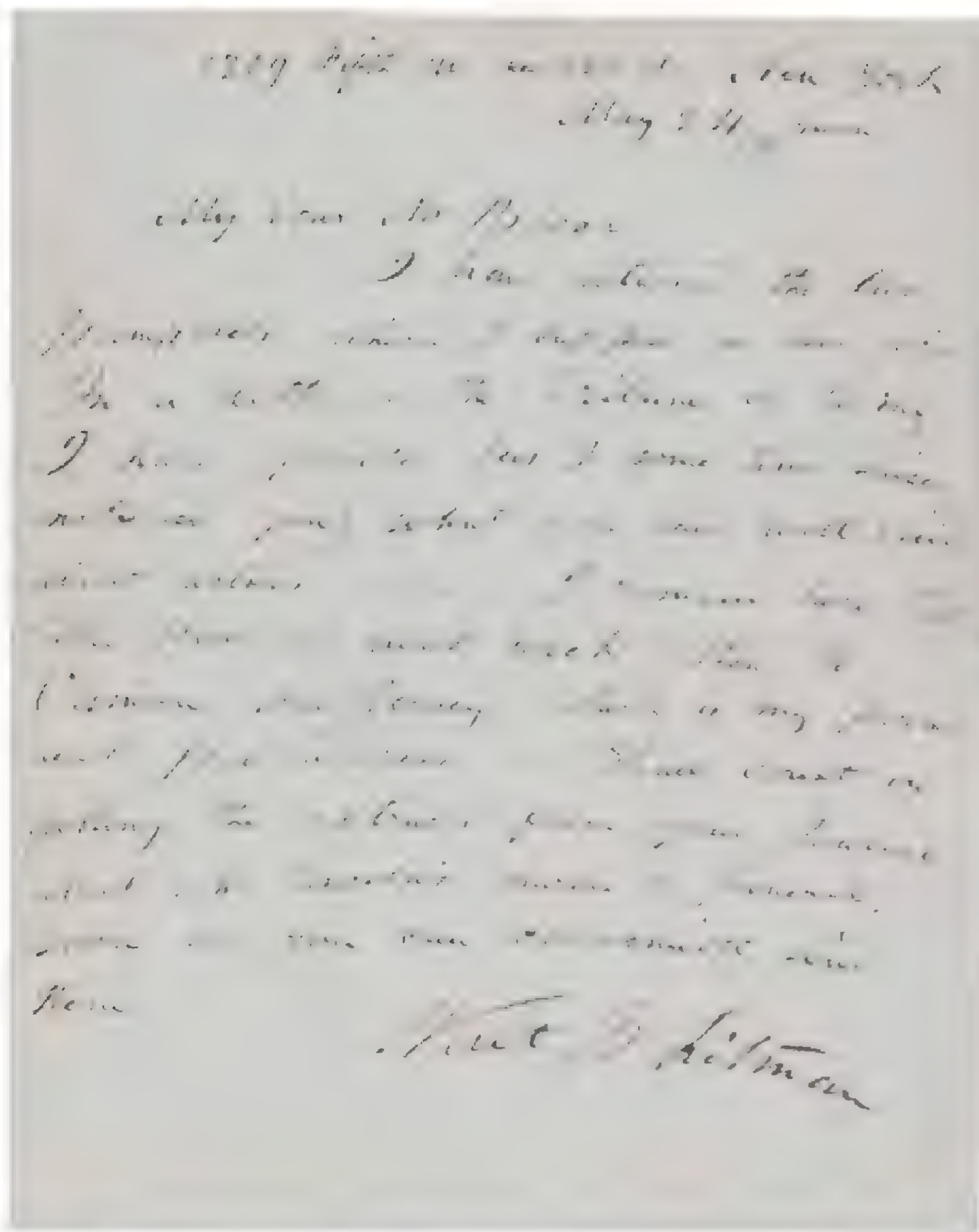
A LONG NOTE TO BURROUGHS ENCLOSING TENNYSON

CORRESPONDENCE (not present). The Tennyson letter to Whitman was sent by Tennyson on August 24, but did not reach Whitman until late October. Whitman and Tennyson had a rocky beginning to their relationship, when Whitman himself penned a joint review *Leaves of Grass* and Tennyson's *Maud* in 1855. Whitman unsurprisingly cast

Tennyson as "the bard of ennui and of the aristocracy," beholden to the old myths, while Whitman (again according to Whitman) possesses "the spirit of life in visible forms... of the spirit of the resistless motion of the globe passing unsuspected but quick as lightning along its orbit...." Whitman, however, relished their correspondence, keeping his letters in his overcoat pockets, and sharing them liberally with his friends.

He also writes glowingly of Burroughs's family, and notes that he received a wholesale order from Trubner's in London for six sets, adding "I sell a set now & then...."

US\$4,000 - 6,000



50

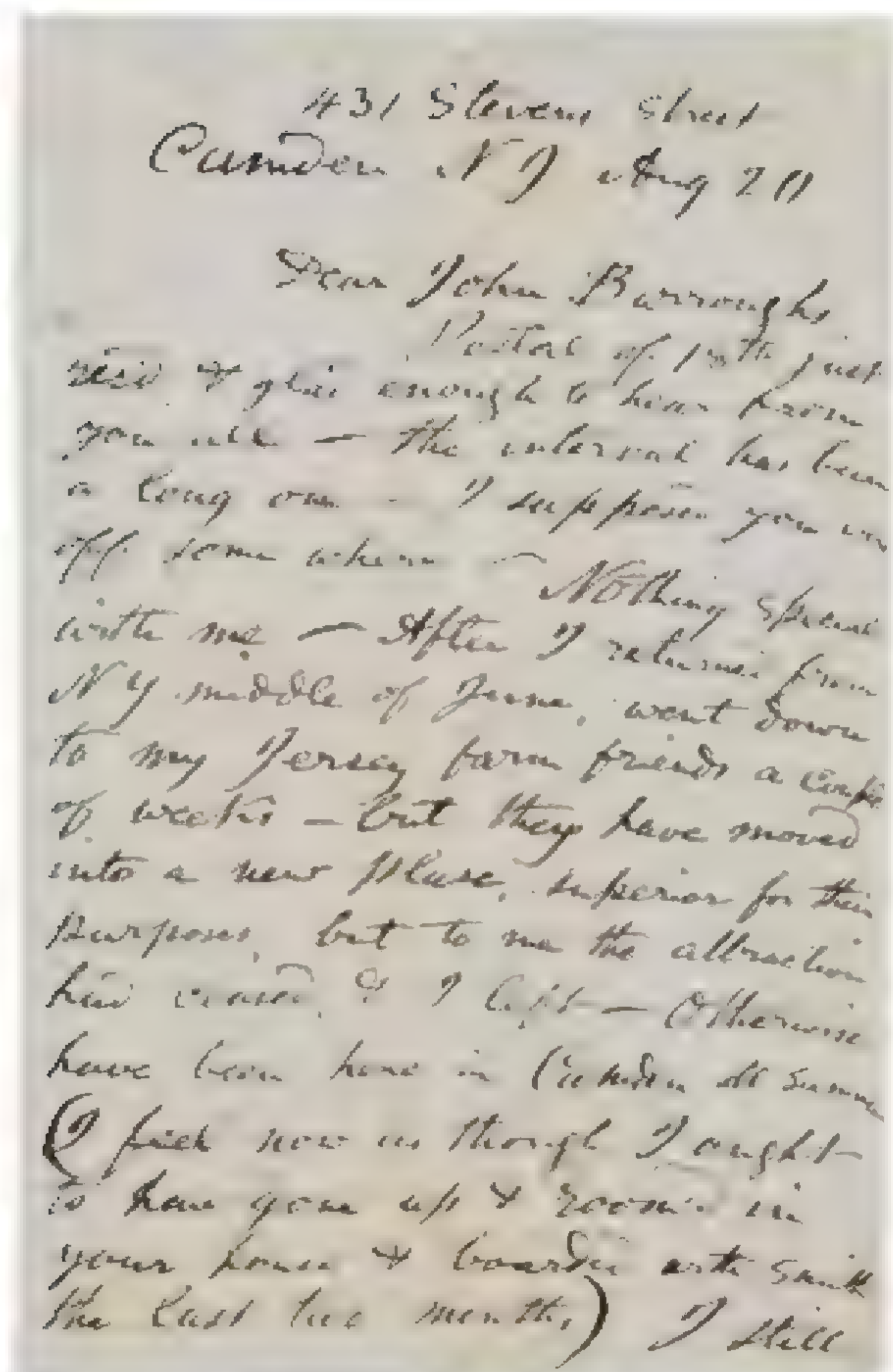
WHITMAN GATHERS A FIRST-HAND ACCOUNT OF LINCOLN'S DEATH.

WHITMAN, WALT. 1819-1892. Autograph Letter Signed ("Walt Whitman") to Alfred Janson Bloor regarding his letter to the Tribune quoting Bloor's defense of actors, and requesting Bloor's account of Lincoln's death as heard through Clara Harris, 244 x 199 mm, 1309 5th Ave, New York, May 24, 1879, mailing folds.

Alfred Janson Bloor was an architect and a poet who had worked for Olmstead and Vaux in 1859-1860, working for them on Central Park. He took exception to Whitman's characterization of actors in his 1879 lecture on the Death of Lincoln, and wrote to Whitman to let him know, also telling him of a first-hand account of the night of Lincoln's murder from Clara Harris [daughter of Senator Ira Harris], who had attended the play with the Lincolns on that evening. Whitman quoted Bloor's defense of actors in a piece for the Tribune on May 24 (PW 342).

Bloor would send Whitman his description of Miss Clara Harris's account of Ford's Theater the night of Lincoln's assassination on June 7, and excerpts from his journals two days later. In the account, given to Bloor the Friday following the assassination, she describes a jovial Lincoln, laughing and jesting during the carriage ride to the theater, and in their box, the smell of gunpowder, her fiancée Henry Rathbone's injury trying to stop Booth from fleeing, as well as the deep, genuine grief of Mrs. Lincoln. Whitman himself had based his Lincoln lectures largely on the first-hand account of his friend Peter Doyle, who had been in the balcony on the night of the murder, so Bloor's and Harris's contribution must have been of great interest.

US\$5,000 - 8,000



51

WHITMAN ON THE STAFFORDS AND BURROUGHS PEPACTION.

WHITMAN, WALT. 1819-1892. Autograph Letter Signed ("Walt Whitman") to John Burroughs reporting on a trip to the Stafford farm, and asking after Burroughs Delaware River boat trip, the source of Burroughs Pepacton 2 pp, 200 x 127 mm, Camden, August 20, 1879, with original autograph transmittal envelope.

Provenance: Dr. Clara Barrus (Anderson Galleries, New York, April 29, 1931, lot 188); Estelle Doheny (her sale, Christie's, New York, October 17, 1988, lot 1658).

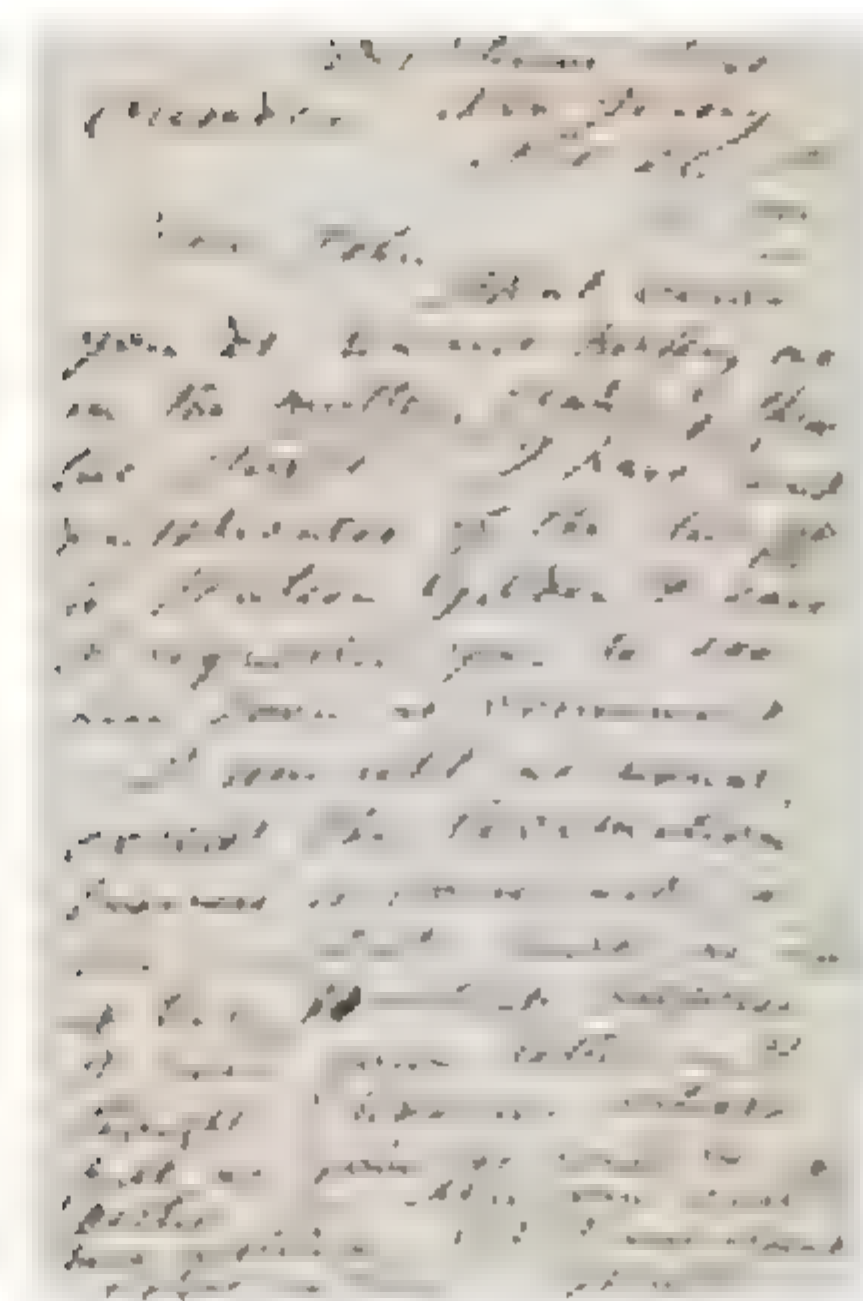
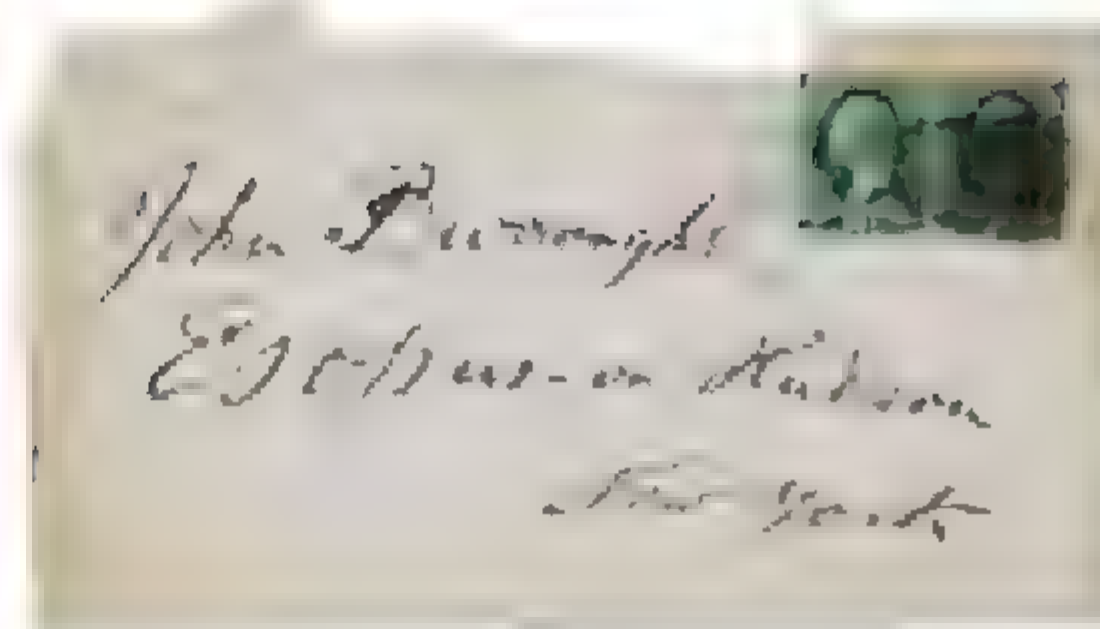
WHITMAN WRITES TO BURROUGHS OF A TROUBLED TRIP TO THE STAFFORD FARM, WITH A POSTSCRIPT REGARDING BURROUGHS DELAWARE RIVER TRIP. Writing to Burroughs in the Summer following his first Lincoln lecture, Whitman notes a visit to the Stafford farm, "After I returned from N Y middle of June, went down to my Jersey farm friends a couple of weeks...." The Stafford family, and in particular their young son Harry, were instrumental in bringing Whitman back to health following his stroke. Harry Stafford was a central relationship in Whitman's life, and another in a line of strong

male bonds between Whitman and a younger man. His notebooks indicate he stayed with the Staffords from July 2 through 9th, but provide no additional information on that week. In a passage perhaps overlooked by Whitman biographers and scholarship, he indicates dissatisfaction with his time there, in particular, "*but they have moved into a new place, superior for their purposes, but to me the attraction had ceased, & I left.*"

In a postscript, he follows up with Burroughs regarding his "Delaware River trip," which Whitman had been invited on but ultimately declined given his health. Burroughs went anyway, and the trip provided him material for his work, *Pepacton*.

Whitman letters containing material related to the Stafford relationship are rare.

US\$4,000 - 6,000



52

WHITMAN'S PROTEST AGAINST THE PIRACY OF LEAVES OF GRASS.

WHITMAN, WALT. 1819-1892. Autograph Letter Signed ("Walt") to John Burroughs asking for help in stopping the Worthington piracies, 1 p, 202 x 133 mm, 431 Mickle Street, Camden, NJ, November 26, 1880, with original autograph transmittal envelope.

WITH: mimeographed letter of Whitman's first hand account of Worthington's pirated printings, about 30 words accomplished in autograph by Whitman, 2 pp, 267 x 203 mm.

Provenance: Dr. Clara Barrus (Anderson Galleries, New York, April 29, 1931, lot 193); Estelle Doheny (from Barnett J. Beyer, June 29, 1931), sold her sale, Christie's New York, February 21 & 22, 1989, lot 2207; sold, (anonymous consignor), Christie's, New York, December 14, 2000, lot 178.

WHITMAN'S FIRSTHAND CONTEMPORARY ACCOUNT OF THE WORTHINGTON PIRACY OF HIS 1860-1 LEAVES OF GRASS. The third edition of *Leaves of Grass*, published by Thayer and Eldridge in 1860 went through two large printings, and was being prepared for a third when the publisher succumbed to the economic climate of the war, and some poor business decisions, and declared bankruptcy. The plates for *Leaves of Grass* were sold at auction, and

ended up in the hands of Richard Worthington in 1879. Noting that *Leaves* had grown in the intervening years, Worthington approached Whitman about adding to the previous edition, and issuing a new edition incorporating the plates. Whitman declined, and forbade Worthington's use.

He wrote this letter to John Burroughs, and another of similar tone to Richard Watson Gilder, enclosing the 2 pp mimeograph of his autograph description of the problem ("*badly copied, but I can't write them out,*" he notes here). Worthington sold a number of copies of his piracies throughout the 1880s, and Whitman never pursued legal action. He did however, take periodic "royalty" payments from Worthington for his misdeeds, in a way sanctioning the copyright violations. The Worthington episode is an important aspect of Whitman's publishing history, and letters relating to it are rare, particularly with the immediacy reflected in his enclosed description of the crime.

US\$6,000 - 9,000

REPUBLISHED!
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Walt Whitman's Poems :
"LEAVES of GRASS."

A new edition, reprinted from the Osgoods' plates without alteration or emendation, of the book which Ralph Waldo Emerson, during his life, hailed as "the most extraordinary piece of wit and wisdom that America has yet contributed," and which, after his death, was suppressed as "obscene" by the authorities of Massachusetts, at the instigation of the Society for the Suppression of Vice.

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54 □

RARE LEAVES OF GRASS BROADSIDE.

WHITMAN, WALT. 1819-1892. Printed broadside, "Republished! The Suppressed Book! Walt Whitman's Poems: Leaves of Grass," agent E.C. Walker, Iowa, 1882, 140 x 129 mm, clean.

RARE BROADSIDE SELLING THE "SUPPRESSED" EDITION OF LEAVES OF GRASS. Following the publication of the 1881 Osgood edition of *Leaves*, the Boston District Attorney Oliver Stevens notified Osgood that the book was obscene. Threatened with prosecution, and after unsuccessful negotiations with Whitman and the DA's office, Osgood agreed to cease circulation, returning to Whitman the unbound sheets, as well as the plates, dies, and \$100. Whitman's friends, and in particular William O'Connor defended him against the Comstock violation, and the case attracted the attention of the Libertarian and Free Love movements. Benjamin R. Tucker, who published *Liberty*, the most prominent anarchist periodical of the era,

took a particular interest. After trying to get Whitman to allow him to publish the work, to which Whitman did not respond, in 1882 Tucker began printing supplements to *Liberty* including the offensive material, and taking out ads selling the "republished" suppressed work *Leaves of Grass*, as part of an effort to attract the attention of the DA in hopes of a public hearing to tout his views. E.C. Walker, the agent for the present broadside, was another prominent Libertarian publisher, and collaborator of Tuckers. Whitman for his part remained publicly silent, not wanting his reputation as a serious poet further associated with the more radical ideals of anarchy and free love. An extremely rare survival of an important piece of the journey of *Leaves of Grass* into the American consciousness.

US\$800 - 1,200

Camden Aug: 13 - Evn'g
Welcome home again -
 by no means forgetty Sula
 + the young ster -
 - I am well - have had
 a very fair summer. (though
 so much hot weather) -
 - I commenced publish'g
 2 of 6 in June on my own
 hook, but found it vexatious
 from the start, & having quite
 vehement proposals from
 Rees Welsh, (2^d hand book dealer
 & law book publisher) 23 South
 9th St. Phila. I pass'd the use
 of the plates into his hands
 - he printed it (the plates are
 here in Phila) an exact copy of
 the Osgood edition - Welsh

John Burroughs
 E: Popus - on - Hudson
 New York

55

WHITMAN ON THE 1882 SUPPRESSED LEAVES OF GRASS.

WHITMAN, WALT. 1819-1892. Autograph Letter Signed ("Walt Whitman") to John Burroughs providing detailed information on the 1882 Rees Welsh edition of *Leaves of Grass*, and his "prose jumble" *Specimen Days*, 2 pp, 202 x 135 mm, Camden, "Evn'g," August 13, [1882,] with original autograph transmittal envelope.

Provenance: Dr. Clara Barrus, sold Anderson Galleries, New York, April 29, 1931, lot 198; Estelle Doheny Collection (from Barnet J. Beyer, May 27, 1931); sold, her sale, Christies, New York, February 21, 1989, lot 2209; sold (anonymous consignor), Christie's, New York, December 14, 2000, lot 180.

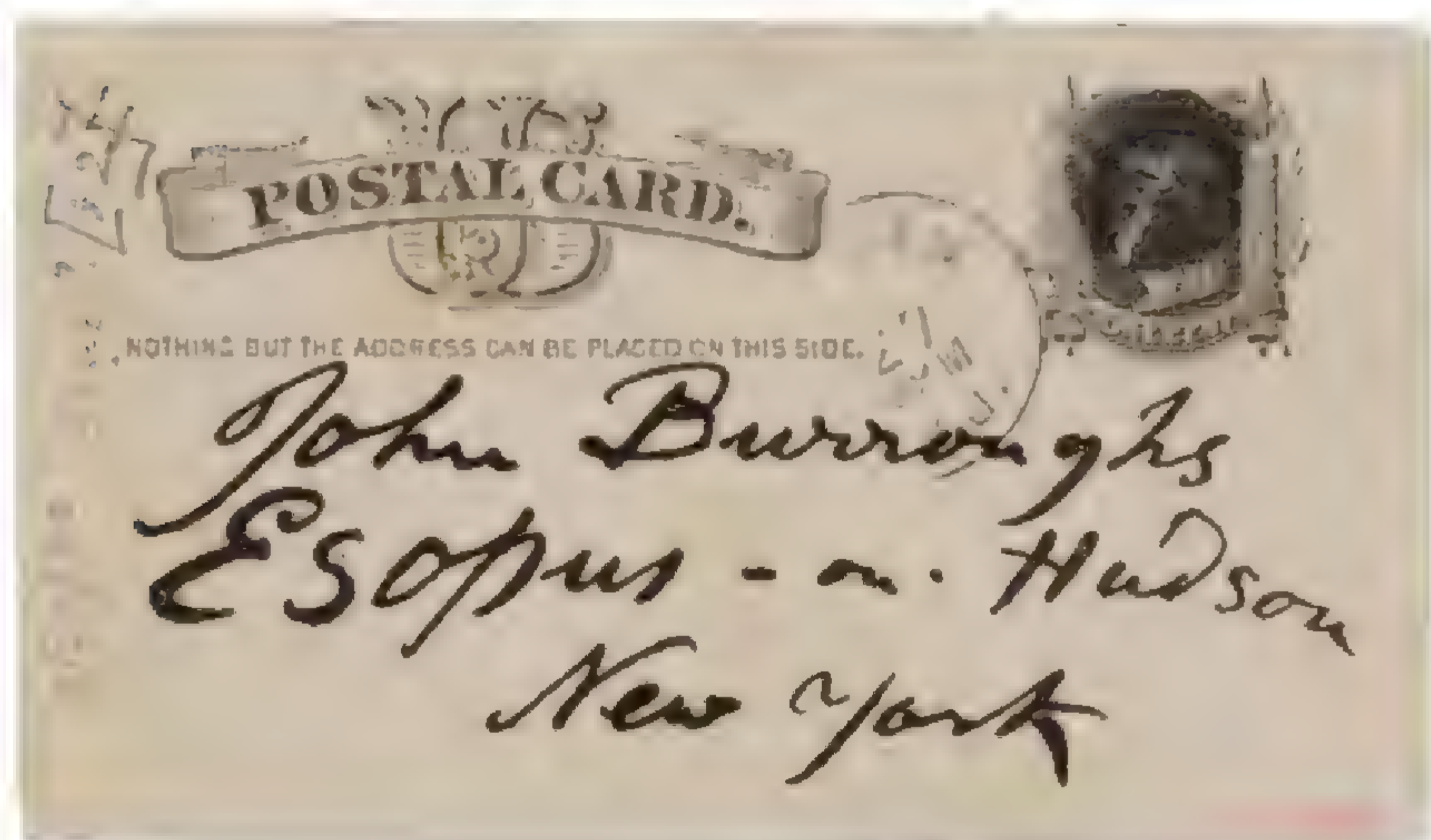
AN IMPORTANT LETTER DETAILING THE PRINTING OF HIS "SUPPRESSED" BOOK, THE REES WELSH 1882 EDITION FROM OSGOOD'S PLATES. With Osgood's cancellation of the 1881 expanded *Leaves of Grass*, Whitman had purchased the plates and begun printing copies at his own expense (now called the "Author's Edition"), noting here that he "found it vexatious from the start." He continues, "... having quite vehement proposals from Rees Welsh, (2d hand book dealer & law book publisher) 23 South 9th St. Phila. I pass'd the use of the plates into his hands—he printed it (the plates are here in Phila) an exact copy of the Osgood edition—Welsh's first

edition (a cautious 1000) was ready ab't three weeks ago & was exhausted in a day—the second came in ab't five days ago, & is now nearly gone—a third is ordered—I am glad I let him have it...." Interestingly, the controversy surrounding the Osgood edition, and William O'Connor's (and others) vigorous defense of Whitman's book, had given Whitman some of the best sales in his career. O'Connor's support helped heal the rift that had occurred in their relationship 10 years earlier, which Whitman also references here.

Whitman discusses his *Specimen Days*, published later in 1882. His offhanded description of its creation, "throwing together a prose jumble," belies the importance of the work to his writing. Whitman's closest attempt at autobiography, *Specimen Days* "attempts to link Whitman's life history to national and natural history while presenting itself as the casual reminiscence of a man approaching death" (Hutchinson & Drews, "Specimen Days [1882]," *The Walt Whitman Archive*). The informal nature of the work allows Whitman to tie his episodic depiction of the events of his life to the epic events that transformed the 19th-century.

US\$8,000 - 12,000

Camden NJ Aug 27
 All going on well with me -
 -your good letter recd - The type-
 setting of "Specimen Days" will be all
 finished the coming week & the book out
 ten days afterward - same sized vol:
 same sort of type, binding, general appear-
 ance &c. with L of G - same price -
 -As I write (Sunday afternoon) up in
 my 3^d story room, heavy clouds, the rain
 falling in torrents - W.W. - Does not what
 you saw of English society explain a good
 deal of Carlyle's cussedness?



56

**WHITMAN ON SPECIMEN DAYS AND CARLYLE'S
 "CUSSEDNESS."**

WHITMAN, WALT. 1819-1892. Autograph Post Card Signed ("W.W.")
 to John Burroughs on *Specimen Days* and *Leaves of Grass*, with
 a note about Carlyle's "cussedness" 1 p, 76 x 115 mm, Camden,
 August 27, [1882,] verso addressed in Whitman's autograph.

Provenance: Dr. Clara Barrus (sold Anderson Galleries, New York,
 April 29, 1931, lot 199); Estelle Doheny (her sale, Christie's, New York,
 February 21, 1989, lot 2212); sold (anonymous consignor), Christie's,
 New York, December 14, 2000, lot 179.

A WONDERFUL NOTE UPON THE PUBLICATION OF SPECIMEN
 DAYS, "... The type-setting of 'Specimen Days' will be all finished the
 coming week & the book out ten days afterwards--same sized vol:
 same sort of type, binding, general appearance &c. with L. of G.--
 same price. ... Does not what you saw of English society explain a
 good deal of Carlyle's cussedness?"

US\$3,000 - 5,000

328 Mickle street
Camden New Jersey
March 18 '86

Dear friend I send to-day by mail
the three vols. of your Emerson so long
detained - deepest apologies for not re-
turning them before. - I don't know
that I have any thing to tell you of
my account. I am not writing any thing.
Have a small screed of three or four
pages to appear in AT Rice's forth-
coming Reminiscences of Lincoln
but I consider it unworthy the theme.
James Redpath who manages things
for ATR has been very good to me -
persistently so - & it is to his urgency
I have responded. - Have not yet
finished the Army Hospital article for
the Century, but intend to do so forthwith.
Had a violent spell of illness abt
a week ago - remains in bed at least
Friday - am up since. & go out a little.

John Burroughs
West Park
Ulster county
New York

57

WHITMAN CONCEIVES NOVEMBER BOUGHS.

WHITMAN, WALT. 1819-1892. Autograph Letter Signed ("Walt Whitman") to John Burroughs on his conception for November Boughs and his Lincoln lectures, 2 pp, 253 x 203 mm, Camden, March 18, 1886, with original autograph transmittal envelope.

Provenance: The Estelle Doheny Collection, sold her sale, Part V, New York, February 21, 1989, lot 2210.

A WONDERFUL, LONG, LITERARY WHITMAN LETTER MENTIONING EMERSON, THE CONCEPT FOR NOVEMBER BOUGHS AND THE DEATH OF LINCOLN TALKS. In a long letter to Burroughs, Whitman returns with apologies Burroughs's "three vols of Emerson so long detained - deepest apologies for not returning them before...."

He continues discussing a number of literary concerns, including importantly his concept for November Boughs:

"I am not writing any thing. Have a small screed of three or four pages to appear in AT Rice's forthcoming Reminiscences of Lincoln, but I consider it unworthy the theme. James Redpath, who manages things for ATR, has been very good to me - persistently so - & it is to his urgency I have responded.

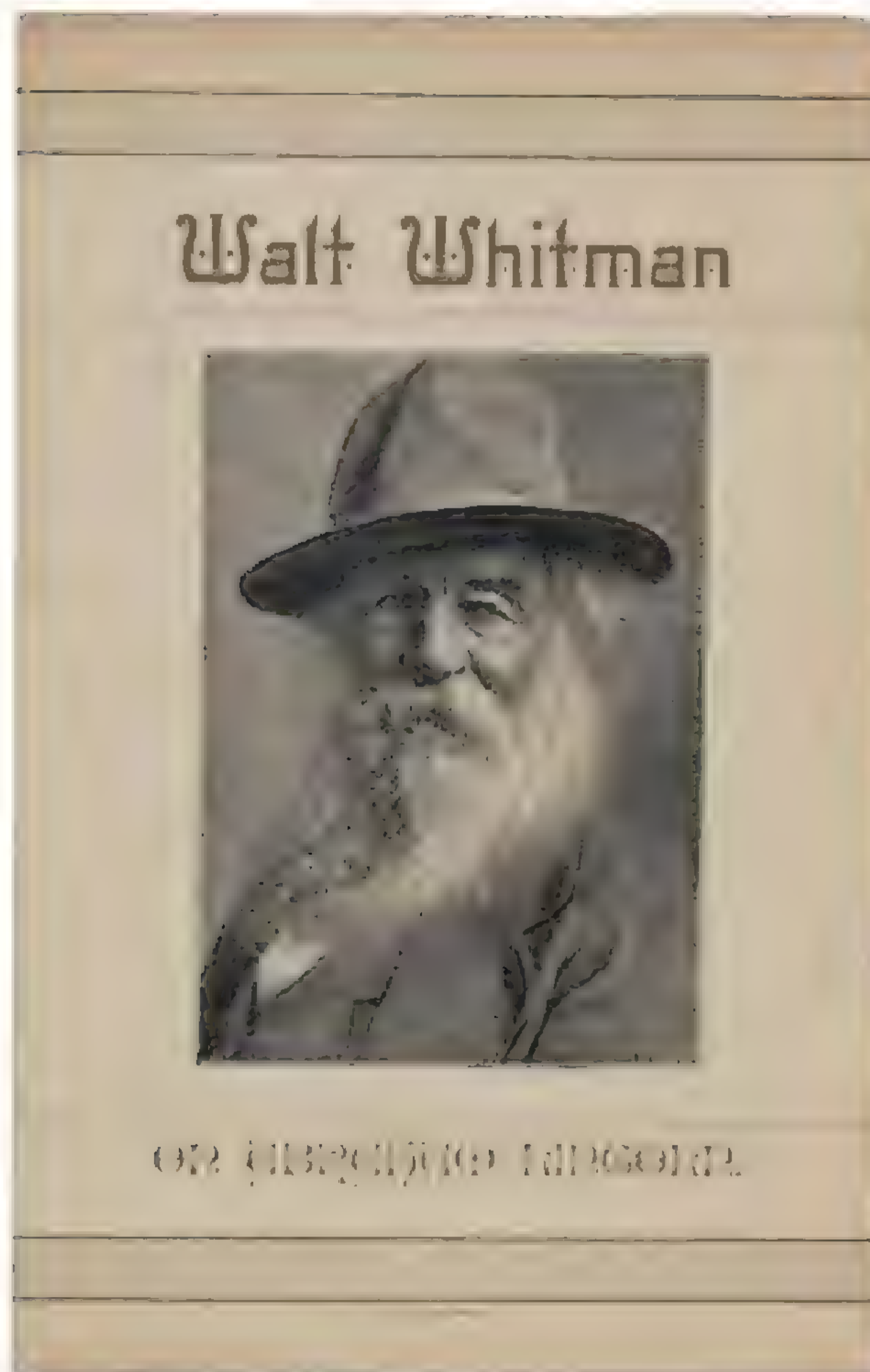
Have not yet finished the Army Hospital article for the Century, but intend to do so forthwith ... Have read my Death of Abraham Lincoln paper twice this spring, on applications (\$25 and \$30) - got along with it rather slowly, but didnt break down, & seems to have given a sort of satisfaction.

Want to scoop up what I have (poems and prose) of the last MSS since 1881 and '2, & put in probably 200 page book (or somewhat less) to be called perhaps November Boughs...."

After another collapse in 1888, Whitman resumed work on *November Boughs*, with the invaluable assistance of Traubel who shepherded proofs to and from the printer and acted as business manager. The final work appeared in late 1888, including his important 140 page preface in which he reflects on his career, and admits that although *Leaves of Grass* was never a financial success, he had always intended it as an experiment. The 60 short poems appeared under the heading "Sands at Seventy," and were then incorporated into *LEaves of Grass*.

His "Death of Abraham Lincoln" paper would be performed twice more in 1886, making for four times through the year, his most frequent performances. He also acknowledges his earlier debt to James Redpath who helped raise money for Whitman's hospital work during the Civil War, and would continue to publish his writings. A rich Whitman letter touching on a number of important literary matters.

US\$8,000 - 12,000



58 □

WHITMAN'S LECTURES ON LINCOLN.

Printed program, "Walt Whitman on Abraham Lincoln," for the performance at the Chestnut Street Opera House, Thursday Afternoon, April 15, 1886, 2 pp, bifolium, 240 x 157 mm, Philadelphia, April 1886, lithographed portrait of Whitman to upper cover, lithographed portrait of Lincoln to rear cover. Together with a contemporary newspaper clipping relating the lecture. Program with slight creasing at edges, scattered spots and light soiling; newspaper clipping browned.

Whitman gave several lectures on Abraham Lincoln between 1879 and 1890, often including a recital of his poem "O Captain! My Captain!" His appearance at the Chestnut Street Opera House was arranged as a benefit for Whitman by local Philadelphia actors and journalists. It raised \$692, and was attended by luminaries such as physician S. Weir Mitchell, Shakespeare scholar Horace Howard Furness, poet Stuart Merrill and publisher George William Childs.

US\$800 - 1,200

328 Mickle St. Camden N.J.
forenoon

Dear T D

Yours of yesterday rec'd
announcing the 3 o'clock p.m.
arrangement Opera House, Chestnut
along 10th - for 15th inst. I will
be ready & on hand. When you
come over, Sunday or any other day
soon, come in the forenoon, or
before 3 in afternoon, or in evening
early as convenient

Walt Whitman

59

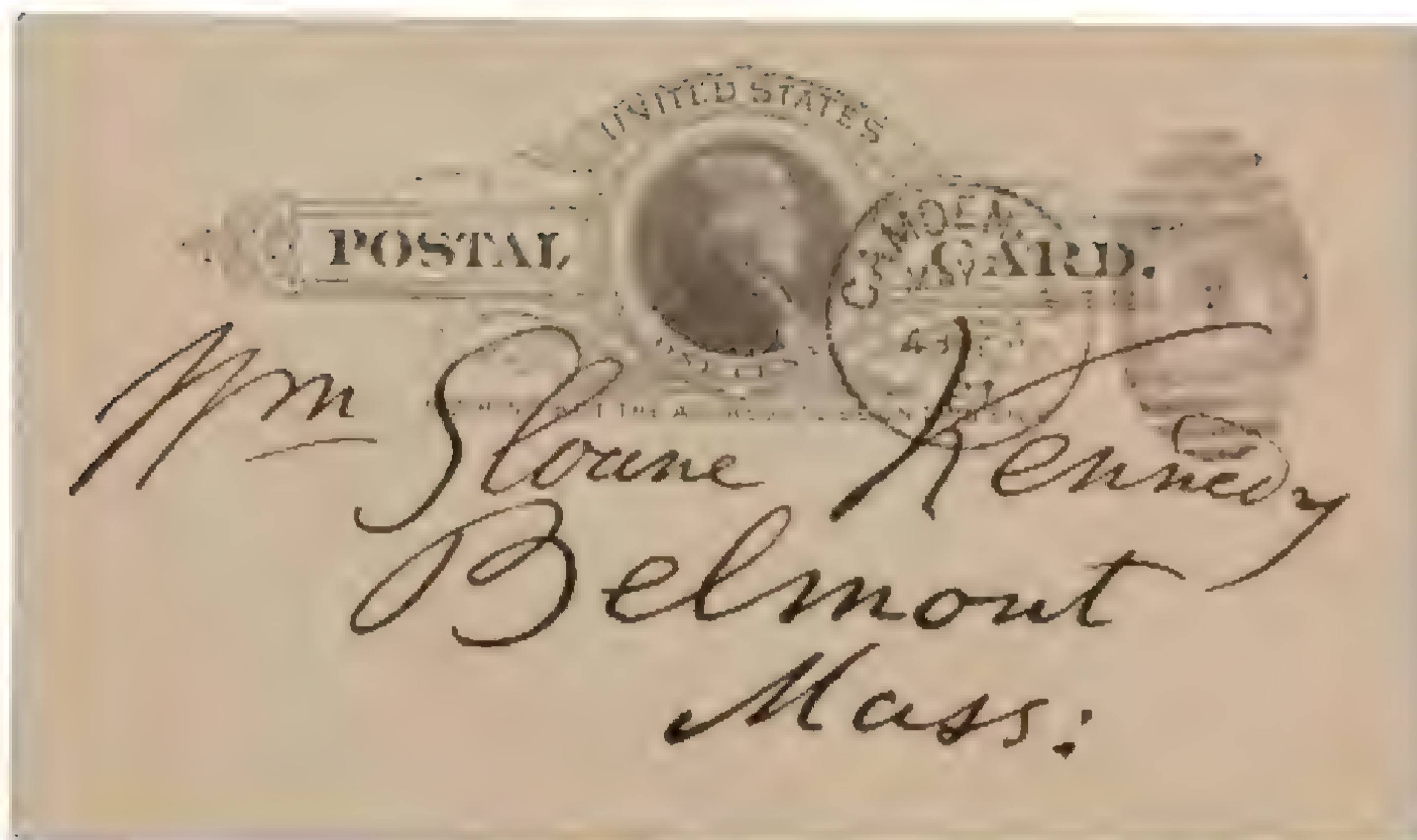
WHITMAN'S 1886 LINCOLN LECTURE IN PHILADELPHIA.

WHITMAN, WALT. 1819-1892. Autograph Letter Signed ("Walt Whitman") to Thomas Donaldson (as "TD") setting up his 1886 Abraham Lincoln lecture in Philadelphia, 1 p, 252 x 198 mm, 328 Mickle Street, Camden, NJ, April 8, 1886, window matted in a larger sheet.

Provenance: Sold (anonymous consignor), Christie's, New York, December 8, 1989, lot 315; sold (anonymous consignor), Christie's, New York, December 14, 2000, lot 187.

WHITMAN AGREES TO TIMING FOR HIS LECTURE "THE DEATH OF ABRAHAM LINCOLN," delivered at the Chestnut Street, Theater, Philadelphia, April 15, 1886. This iteration of his famous lecture was organized by Tom Donaldson and Talcott Williams, and netted Whitman nearly \$1500. Whitman sent Donaldson his original notes for the lecture in August, 1886, comprised of earlier printed versions, with Whitman's autograph revisions, at Donaldson's friend Bram Stoker's request. Whitman here signs with a very large, and vivid signature for Donaldson.

US\$3,000 - 5,000



Camden May 27 '87
 Yours of 25th rec'd & welcome
 - I think I will send you a good
 photo (or two) of myself for Mrs. F.
 - I was aware she was a real friend
 of mine & appreciator of L. of G. but
 not aware how deep and good - You
 have rec'd my letter of yesterday I suppose
 - I felt dull & under a cloud yesterday
 & am so to-day - Morse had the model
 photo'd yesterday - he is to take a casting
 from it forthwith - it is not a portrait
 in the usual sense I think Walt Whitman

60

WHITMAN AND MORSE CASTING.

WHITMAN, WALT. 1819-1892. Autograph Post Card Signed ("Walt Whitman") to William Sloane Kennedy regarding Sidney Morse's casting for his second bust, and Mrs. Fairchild, 1 p, 77 x 116 mm, Camden, May 27, 1887, verso addressed in Whitman's autograph, recto annotated in red ink in an unknown hand.

WHITMAN ON MORSE'S CASTING, "it is not a portrait in the usual sense—better I think. Samuel Morse was a sculptor and a Unitarian minister. He had cast an earlier bust of Whitman, which Whitman had called "wretchedly bad." Whitman did indeed find Morse's second bust "better," writing to Morse the following year, "... your bust of me still holds out fully in my estimation.—I consider it (to me at any rate) the best & most characteristic really artistic & satisfactory rendering of any—so tho't by me."

Mrs. F is Elizabeth Nelson Fairchild, a poet Whitman first met in Boston in 1881. By the time of this writing, she was helping WSK with fundraising efforts among Whitman's Boston friends.

US\$1,500 - 2,500

Camden June 13 '87

Am pretty well to-day
 after being under the weather
 the past week) - Nothing new
 in my affairs - I am getting
 along comfortably - Shall soon
 send dear of a new piece of mine
 in a magazine - There is a Boston
 scheme afoot to get me a little house
 in the country or sea shore

Walt Whitman

61

WALT WHITMAN AND "JEFF" - RARE LETTER TO HIS BROTHER.

WHITMAN, WALT. 1819-1892. Autograph Post Card Signed ("Walt Whitman") to his brother Thomas Jefferson Whitman noting the efforts for his cottage fund, 1 p, 76 x 43 mm, June 13, 1887, trimmed along left hand side.

WITH: Carte de Visite photograph of Walt Whitman, 81 x 53 mm, mounted on card 100 x 60 mm, oval portrait by V.W. Horton of J. Gurney and Son, stamped to the verso, "Collection of Americana/ Frederick H. Meserve...."

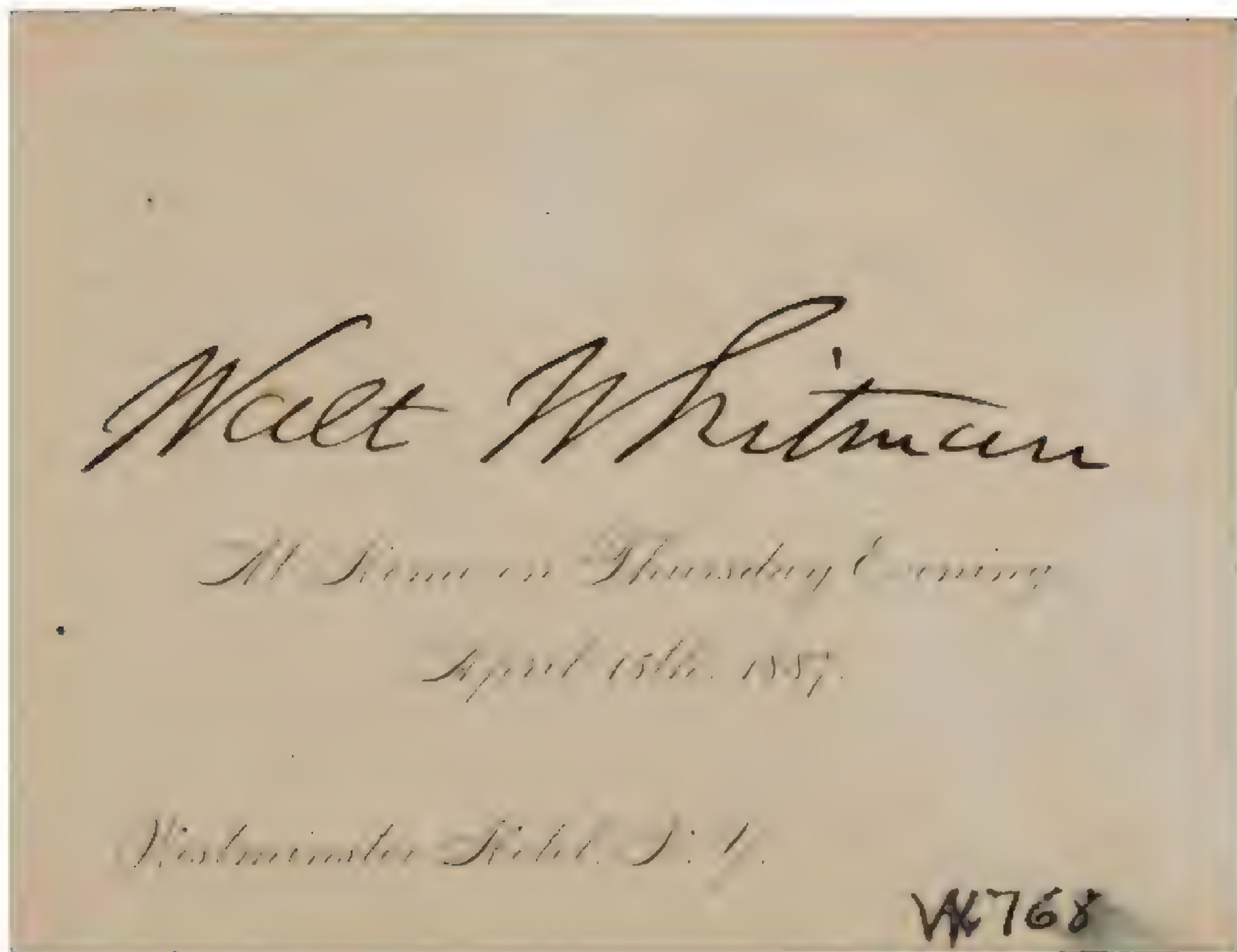
WITH: Carte de Visite photograph of Whitman's brother Thomas Jefferson Whitman, 101 x 61 mm, mounted on card 103 x 61 mm, a full length portrait facing left, attributed to Matthew Brady(?), annotated in pencil to the verso, "From Charles J. Feinberg."

RARE POST CARD SIGNED FROM WHITMAN TO HIS FAVORITE BROTHER "JEFF" — THOMAS JEFFERSON WHITMAN. Jeff was born in 1833, when Walt Whitman was 14 years old. Walt and Jeff developed a particular affinity early on, with Whitman noting he "had much care of him for many years afterward, and he did not separate from me." Their sister Hannah described Jeff's bond of friendship with his older brother as "Closer as it were than a brother." Scholars have noted the special relationship with Jeff as a prototype for Whitman's older-younger brother pattern of male friendships, in his work with soldiers during the war, and afterward as seen in his relationships with Peter Doyle and Harry Stafford, in particular.

This rare post-card to Jeff in St. Louis is written in 1887, the year after the death of Jeff's oldest daughter Hattie and the same year he was passed over for his third term as St. Louis Water Commissioner. The familiarity of Whitman's note attests to the closeness the two maintained, even as the volume of their correspondence diminished. Whitman notes a recent publication ("November Boughs" in *Lippincott's Monthly Magazine*) and references "a Boston scheme afoot to get me a little house in the country or sea shore." The scheme was a "cottage fund" put together by Whitman's supporters hoping to buy him a cottage where he could rebuild his health. Instead Whitman used the money to fund his elaborate mausoleum at Harleigh Cemetery, modeled after William Blake's etching "Death's Door," where he would eventually be buried.

Although Whitman and his brother Jeff produced a voluminous correspondence between 1847 and 1890 (see Berthold & Price, eds., *Dear Brother Walt: The Letters of Thomas Jefferson Whitman*, 1984), this post card is the only surviving piece of it we trace at auction.

US\$4,000 - 6,000



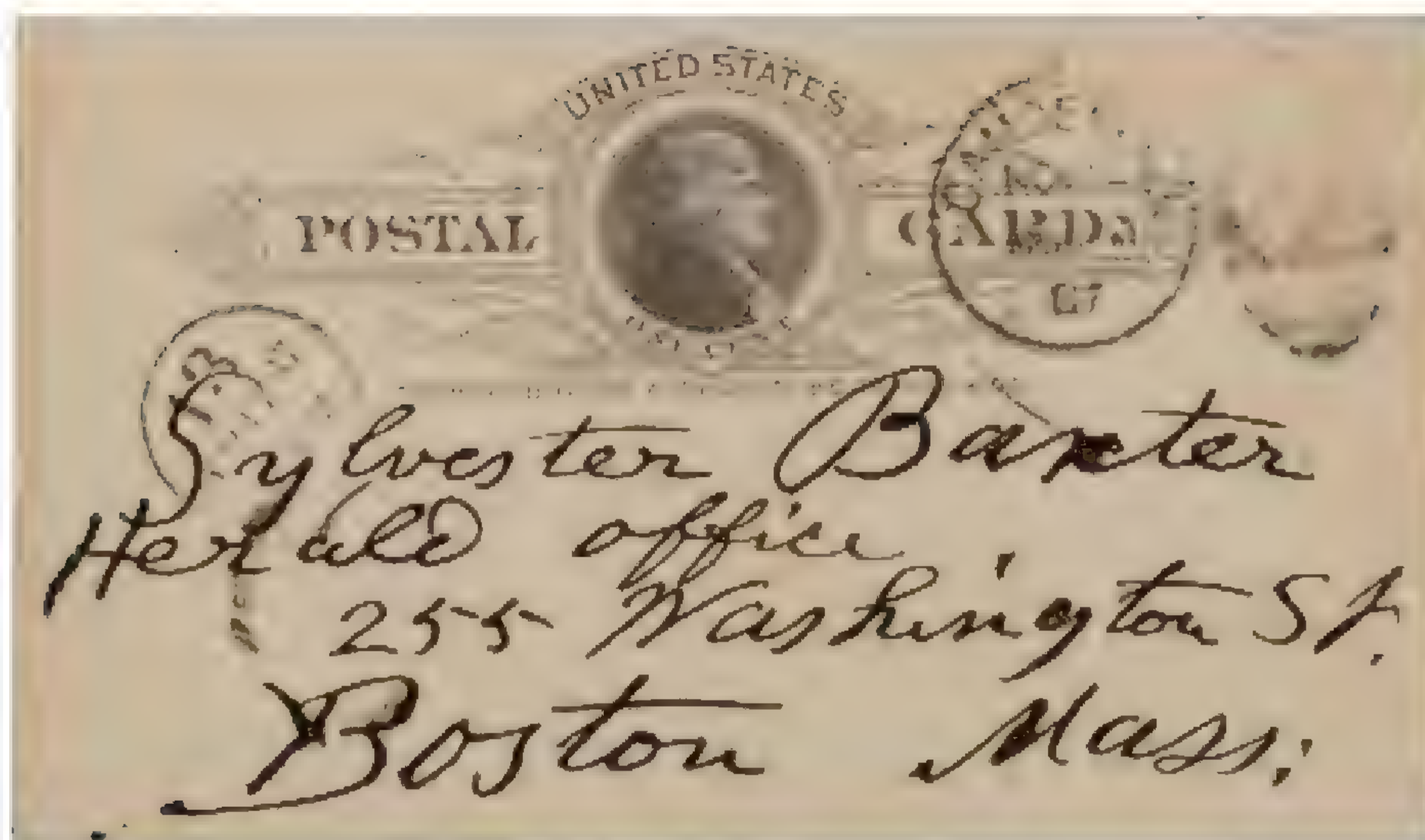
62

SIGNED INVITATION FOR HIS MOST SUCCESSFUL LINCOLN LECTURE.

WHITMAN, WALT. 1819-1892. Invitation Signed ("Walt Whitman") to the reception following his landmark Madison Square Garden lecture on Abraham Lincoln, April 14, 1887, 86 x 103 mm, printed card to visit Whitman At Home on Thursday Evening, April 15, 1887" at the Westminster Hotel, NY, ink annotation at base in a later hand, "W.768."

The 1887 Lecture on the Death of Abraham Lincoln is widely considered the culmination of Whitman's series, although he would continue to perform them until 1890. Attendees included James Russell Lowell, Frances Hodgson Burnett, Mark Twain, Frank Stockton, Mariana Griswold Van Rensselaer, General William T. Sherman, Lincoln's biographer and former private secretary John Hay, the future Cuban revolutionary José Martí, and the sculptor Augustus Saint-Gaudens. The signed invitation invites the bearer to a reception the following evening to meet Whitman "at home" at the Westminster Hotel. Whitman would describe the lecture and this reception, attended by over 200 people, to his friend John Johnston as "the culminating hour" of his life.

US\$1,500 - 2,500



Camden Nov. 16 '87
 by Express
 I send a plaster head
 for WSK addressed to your care
 at Herald's office - K will call
 for it - It is prepaid - After
 K uses it, I want it given
 to such gallery or public insti-
 tution for art in Boston as you
 & he select. Your power is absolute.
 Walt Whitman

63

ON WHITMAN'S MORSE PORTRAIT BUST.

WHITMAN, WALT. 1819-1892. Autograph Post Card Signed ("Walt Whitman") to Sylvester Baxter sending the second of Sydney Morse's "plaster heads" for "WSK" [William Sloane Kennedy], 1 p, 77 x 116 mm, Camden, November 16, 1887, verso addressed in Whitman's autograph.

WHITMAN'S SECOND BUST BY MORSE SENT TO KENNEDY. When Morse completed his original bust of Whitman, Whitman reportedly called it "wretchedly bad." However, he was apparently quite taken with the second one, writing to Morse, "your bust of me still holds out fully in my estimation. — I consider it (to me at any rate) the best & most characteristic really artistic & satisfactory rendering of any...." In this note to Baxter, he asks that he and Kennedy find an appropriate institution for it in Boston, adding "*Your power is absolute.*" Later correspondence reveals that they had placed it with the Concord School, but it seems to now reside in the collection at Yale University. Baxter worked for the Boston *Herald*, and was a Whitman admirer. In 1886, he had led the charge to obtain a government pension for Whitman through Congressional petition.

US\$3,000 - 5,000

Camden Tuesday noon
July 31 '88

Dear J B just a line - sending
Mrs O'C's letter to me as the best
last news of Wm - Quite certainly
I am weathering - to all appearances -
This abt sixth whack of my liver
paralysis - (thanks mainly I opine to
a sound strong body heredity from my
dear father & mother) - I am still keeping
^{shall attempt a trip soon} my room - take no medicines - have finished
(sent in all copy) my little Nov: Boughs -
Horace Traubel is a noble faithful fellow -
- weather continues superb - Walt Whitman

64

WHITMAN FINISHES NOVEMBER BOUGHS.

WHITMAN, WALT. 1819-1892. Autograph Letter Signed ("Walt Whitman") to John Burroughs on finishing *November Boughs*, letter from Mrs O'C [O'Connor] on Williams' health, 1 p, 8vo, Camden, NJ, "Tuesday noon," July 31, 1888.

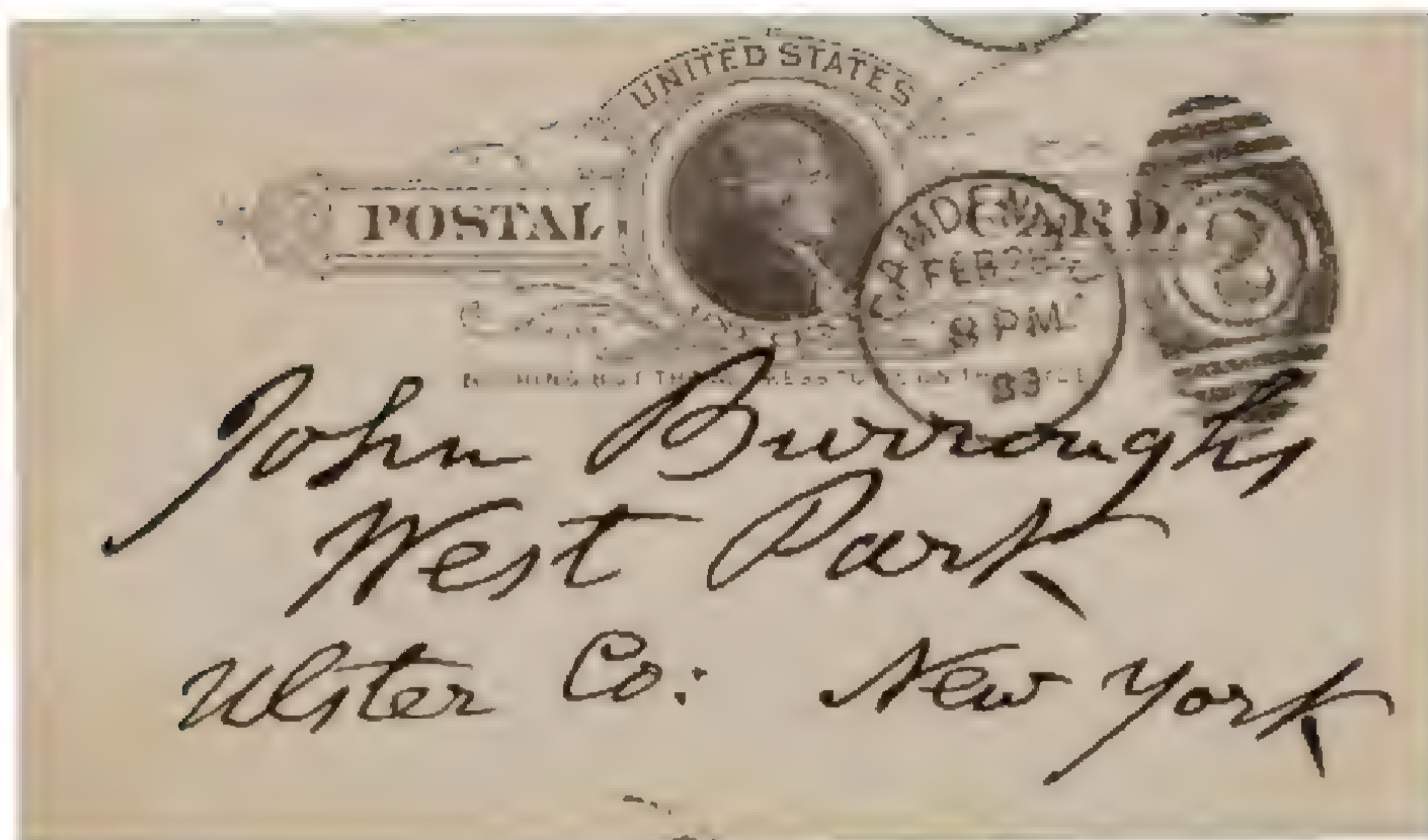
Provenance: Estelle Doheny (her sale, Christie's, New York, February 21, 1989, lot 2211); sold (anonymous consignor), Christie's, New York, December 14, 2000, lot 190.

"have finished (sent in all copy) my little Nov: Boughs—Horace Traubel is a noble faithful fellow...."

Whitman had conceived of *November Boughs* in early 1886, to collect his recent manuscripts of poetry and prose "since 1881 and '2, & put in probably 200 page book (or somewhat less) to be called perhaps *November Boughs*" (letter to Burroughs, March 18, 1886, see lot 58). He saw the two-year project as his final book, but that would not be the case. Horace Traubel handled all of the publishing business for the work, including bringing Whitman proofs, acting as business manager, and even, as here, bringing copy to the printer.

He further sends Burroughs "Mrs O'C's letter" with news of William O'Connor's health. "Nelly" O'Connor and her husband William were two of Whitman's staunchest defenders. William O'Connor's 1865 defense of Whitman, *The Good Gray Poet* was important in establishing Whitman's mainstream image in the public imagination, and O'Connor again took a great risk (to his own reputation) in his vocal and public defense of Whitman during the Osgood-obscenity episode in 1882. O'Connor would pass away just a year later.

US\$4,000 - 6,000



Camden Feb: 28 '89
 Rather better word from O'Connor today
 - the latest days bring a slight "let up"
 on his condition - eyes better at intervals,
 but bad enough yet. - Dr Bucke is
 here very busy with the water meter
 business & starting practically - all going
 fairly considering - Dr B expects to go to
 W. N. briefly - Not well with me a bad
 trouble of spleen malady it seems - The little
 German translation is out - Shall I send
 you one? Walt Whitman

65

WHITMAN ON THE GERMAN LEAVES OF GRASS.

WHITMAN, WALT. 1819-1892. Autograph Post Card Signed to John Burroughs on O'Connor, Bucke and the German translation of *Leaves of Grass*, 77 x 117 mm, Camden, February 28, 1889, verso addressed in Whitman's autograph.

Provenance: Estelle Doheny (her sale, Christie's, New York, February 21, 1989, part of lot 2212); sold (anonymous consignor), Christie's, New York, December 14, 2000, lot 179 (partial).

Whitman writes to Burroughs with news of O'Connor's health (he would pass away 3 months later), Bucke's business, as well as his own health issues. He also notes the publication of the first German translation of *Leaves of Grass*, appearing as *Grashalme* in 1889. In 1868, Felix Freiligrath introduced Whitman to the general public with a laudatory essay and a selection of 10 poems. The 1889 Rolleston-Knortz translation, published in Zurich, the first book publication was well-received, inspiring its own German cult of Walt Whitman over the coming years.

US\$2,000 - 3,000

Camden July 2 1890
 Have seen yr piece sent
 to H. on my Quaker traits & I
 like it & the statistics are right.
 - Raining to day (& very welcome)
 has been
 - a long fiercely hot spell wh. I
 am emerging from fairly - I have
 lived largely on black berries & bread
 - secreting & excreting action fair (confid-
 ering old age) bladder action not good but
 might be worse - Walt Whitman

66

WHITMAN'S QUAKER TRAITS.

WHITMAN, WALT. 1819-1892. Autograph Post Card Signed ("Walt Whitman") to William Sloane Kennedy applauding his piece on Whitman's Quaker Traits 1 p, 76 x 115 mm, Camden, July 2, 1890, verso addressed in Whitman's autograph, some toning.

Provenance: Sold (anonymous consignor) Christie's, New York, December 14, 2000, lot 176 (partial).

According to Whitman, William Sloane Kennedy was first to put into print the relationship between Whitman and Quakerism, published as "Quaker Trait's of Walt Whitman" in Horace Traubel's *Conservator*. Here, Whitman notes in advance to Kennedy, "Have seen y'r piece, sent to H[orace Traubel] on my 'Quaker traits' & like it & the statistics are right." Kennedy's piece begins, "It is a curious fact that the three chief democrats of the New World should be immediately or remotely of Quaker ancestry, — Whitman, Whittier, and Abraham Lincoln...." He then proceeds to list the various qualities of Whitman, whose grandmother was a quaker, that mirror those of the Friends. Whitman seems to wholeheartedly approve of Kennedy's analysis.

US\$3,000 - 5,000

Camden noon March 16 '91
 Yrs rec'd this morn'g & welcomed
 - am still very poorly (obstinate
 long cont'd horrible indigestion base
 all - parent of most all physical harm)
 - Does the Youth's Comp: print Ship Ahoy
 bit? - Am sending off proof of
 Good-Bye. the 16 or 17 pages of Poetics
 are all gone. - & now they are at the
 prose collation - it will all be a very
 brief & scrappy affair Walt Whitman

UNITED STATES
 POSTAL
 CAMDEN
 CALIF.
 91
 Sloane Kennedy
 Belmont Mass:

67

WHITMAN ON GOOD-BYE MY FANCY.

WHITMAN, WALT. 1819-1892. Autograph Post Card Signed ("Walt Whitman") to William Sloane Kennedy reporting sending off proof of Good-bye My Fancy, a "brief and scrappy affair" 1 p, 76 x 115 mm, Camden, March 16, 1891, verso addressed in Whitman's autograph.

WHITMAN SENDS OFF PROOF FOR GOOD-BYE MY FANCY, "... Am sending off proof of Good-Bye. the 16 or 17 pages of poetics are all gone - & now they are at the prose collation - it will all be a very brief & scrappy affair ..." Above he has inquired after the poem "Ship Ahoy!", which had appeared in the March 12 issue of the Youth's Companion, and was collected in Good-Bye, which appeared in November 1891.

In his book *Reminiscences of Walt Whitman With Extracts from His Letters and Remarks on His Writings*, Kennedy used Whitman's description of his health from this letter, "obstinate long cont'd horrible indigestion base of all - parent of most all physical harm" (*Reminiscences*, p 68).

US\$3,000 - 5,000



68

WHITMAN'S WORKS, ASTRAL EDITION.

WHITMAN, WALT. 1819-1892. *The Complete Writings of Walt Whitman*. New York and London: G.P. Putnam's, [1902].

10 volumes. 8vo. Contemporary plum morocco gilt, green morocco doublures, green watered silk endleaves, spines with 5 raised bands, top edges gilt, others uncut. Light shelfwear, spines sunned, minor browning and spotting.

RARE ISSUE OF WHITMAN'S WORKS, THE "ASTRAL" EDITION, number "1" of 50 sets. We do not trace another copy — this is the copy noted in Myerson's Supplement. Myerson Supplement B4 (2A, this copy).

US\$4,000 - 6,000

69 

WALT WHITMAN UNPRETTIFIED.

TRAUBEL, HORACE. Two Whitman items from Traubel, his “Hells and Damns” edition and annotated “pimple” portrait photograph of Whitman: 1. TRAUBEL, HORACE. *With Walt Whitman in Camden March 28 - July 14, 1888*. Boston: Small Maynard and Company, 1906.

8vo. Publisher’s green cloth, gilt.

Traubel’s rare “Hells and Damns” edition, the endpapers notated by Traubel, “Hells and Damns Edition/ fifty copies/ this is copy number thirty five/ 1906” and “Walt Whitman said to me: ‘Be sure you write about me honest. Whatever you do do not prettify me: include all the hells and damns.”

2. Portrait Photograph of Whitman, circa 1879, 155 x 120 mm, albumen portrait photograph by J.C. Tarris, circa 1869, minor staining, framed, with window for Traubel’s annotation to the verso, “Mildred — *Did I ever send you a copy of this photo of W? He hated it because of the pimple on his cheek. Otherwise it’s beautiful & he sanctioned it. Horace.*”

Two wonderful Whitman items from Traubel extending the myth of his “hells and damns” portrayals of Whitman, which, of course, was not always true.

US\$600 - 900

ms
1250

Kells and Damno Edition
fifty copies

This is copy number thirty-five
1906

DEAR MISS ELLA: CORRESPONDENCE ON WHITMAN FROM GEORGE CHASE.

WHITMAN, WALT. 1819-1892. A collection of letters from Reverend George Chase to Ella Wheeler, using Whitman and his poetry to court her, with an Autograph Letter Signed ("Walt Whitman") introducing Chase to Stephen J.W. Tabor, as follows: WHITMAN, WALT. Autograph Letter Signed ("Walt Whitman") to Stephen Tabor, introducing Chase as "*interested in the history of Erasmus ... I like him [Chase] very much*", 1 p, 8vo (200 x 127 mm), first page of a bifolium, [Washington, DC?], October 30, 1871, with original autograph transmittal envelope, matted and framed together to 395 x 230 mm. WITH: 5 Autograph Letters Signed ("Geo. L. Chase") to Miss Ella Schley Wheeler, courtship letters on Walt Whitman, philosophy, life, and ultimately, love, 51 pp total, mostly 215 x 104 mm, bifolia, St. Anthony and Lockport, MN, May 20, 1872, to October 13, 1872, old folds.

WITH: Autograph transcription by Chase of Whitman's poem headed "The Hymn - from 'The Singer in Prison'," 1 p, accompanying the first letter.

WITH: Autograph Note Signed ("ASW") from her cousin "Al" [Albert or Alfred Schley Wheeler] to Ella Wheeler [Mrs. George Chase] on contacting Walt Whitman upon Chase's death, 1 p, 8vo, New Hampshire, January 7, 1884, accompanied by a note on Cornell Faculty where he taught, including a photographic cabinet card of "Founder and Faculty of Cornell University," with ASW's handwritten note and key.

Provenance: Rev. George Chase, by descent; Florence Lee, acquired from Rev. Chase's daughter; John Daniels, by descent to his son Whitman Daniels; sold to Dr. Kendall Reed.

AN ASTONISHING ARCHIVE OF CORRESPONDENCE WITH AUTOGRAPH LETTER SIGNED FROM WHITMAN. Reverend George L. Chase, an Episcopal minister and friend and admirer of Whitman, began his courtship of his future wife Ella Schley Wheeler with these intensely literary and philosophical letters on Whitman. He references "private confessions" made by Whitman as early as 1862, and his July 4th letter describes a visit with Whitman just before these letters begin, "*I will say that Walt gave me an 'inside view' of his ideas about himself last Fall telling me that he had rarely shown as much of his heart to any person*" (he is addressing Ella's question as to whether Whitman is an "egotist"). These letters as a whole represent an idiosyncratic glimpse into the broader reception and understanding of Whitman during the time. Chase is fascinated with Anne Gilchrist's (anonymous when these letters were written) "A woman's estimate of Walt Whitman," as it appeared in *The Radical*, and as an Episcopal minister displays a very liberal view of Whitman's own views on religion. The letters range from literary criticism, to philosophy, to religion, to friendship, and finally, to love. In his final letter, he writes, "You asked me in a previous letter whether should we ever meet again, it would be as admirers of Walt Whitman. He may have served to promote an acquaintance to which "Al" [her cousin] furnished the introduction but I feel, Miss Ella, that the course of our incidental correspondence has disclosed to us other common ground than that covered by 'Leaves of Grass.'" He suggests they meet as "fellow climbers" towards the "First True, First Perfect and First Fair," and sees in her a Christian faith that is "broad and tolerant and hospitable to every truth." Chase and Wheeler were married soon after their next visit. A fantastic correspondence using Whitman as a point of departure. For analysis, and a full transcript of the letters, see Miller, J., (2001) "'Dear Miss Ella': George L. Chase's Whitman-Inspired Love Letters", *Walt Whitman Quarterly Review* 19(2), 69-89.

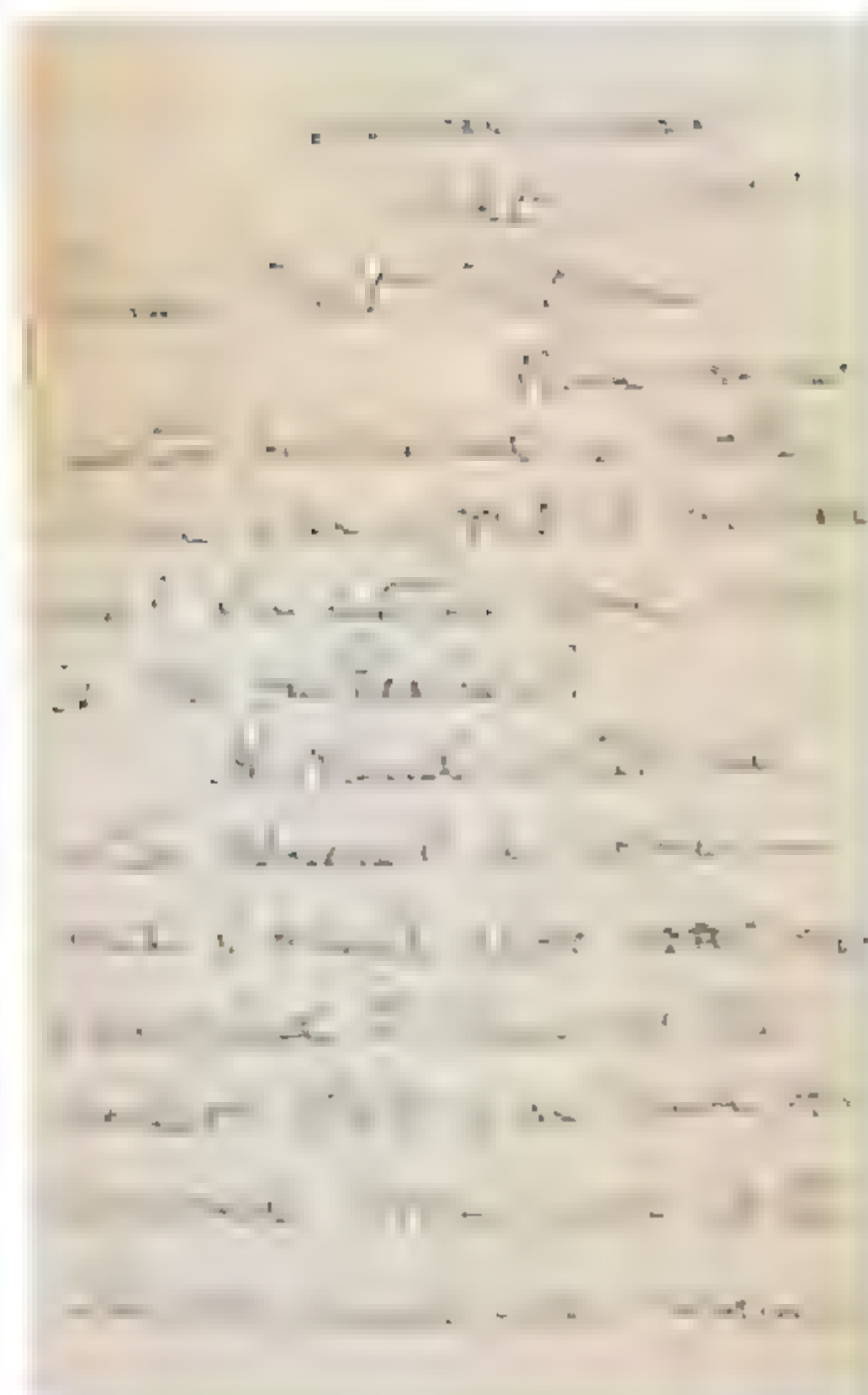
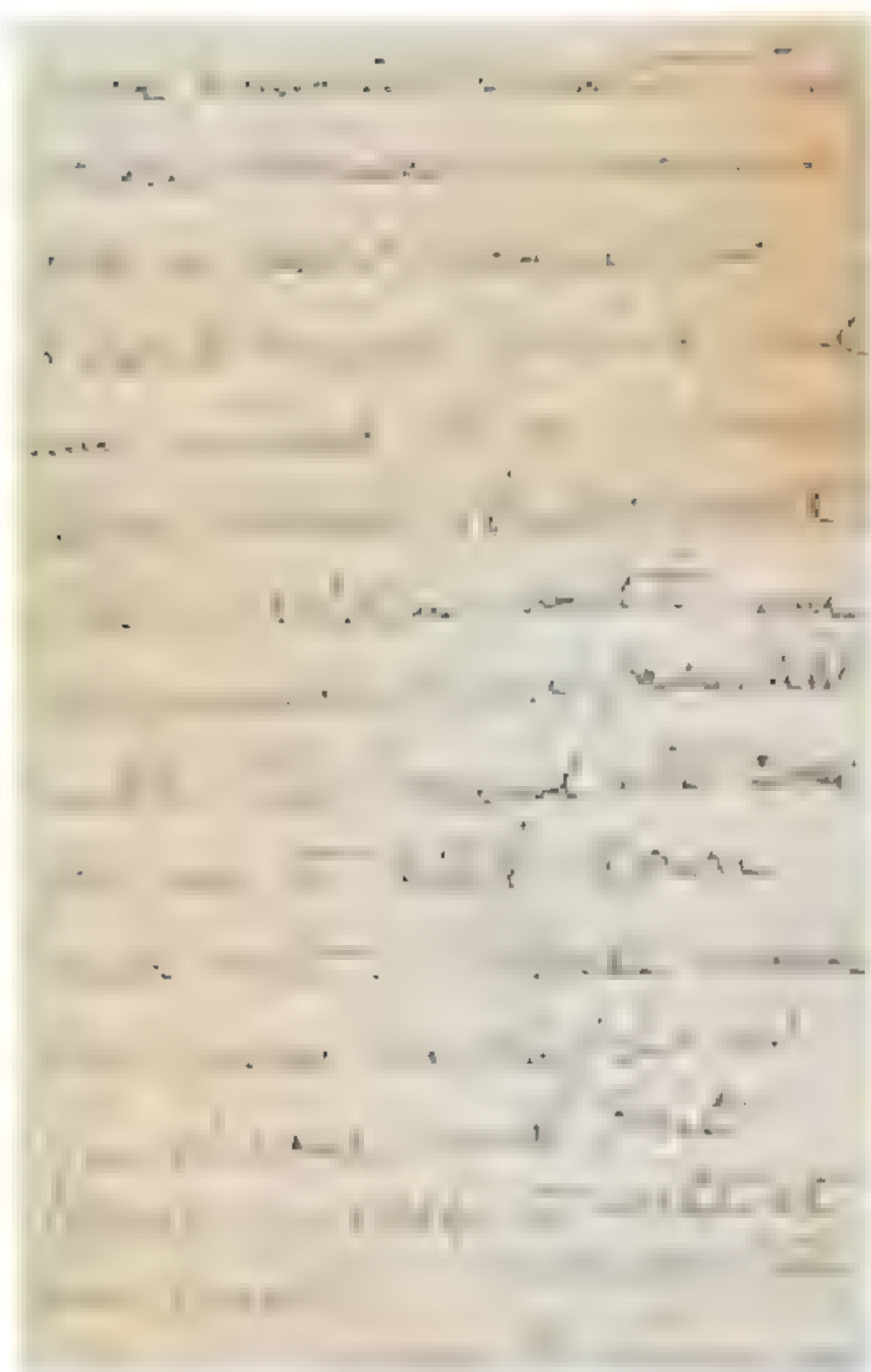
US\$4,000 - 6,000

N.H. Jan. 7. 1884.

My dear Cousin El,

I have your line in regard
to Walter. If Will F. has not
already written to him, I will do
so on my return fr. N.Y. where
I start in a few moments. Per-
haps I had better write him
anyhow. — Concerning university
I got out my Whitman
“Literature” a few weeks ago.

Its very cold. I hope you
will soon recover your tone, & be
ready for your trip to Iremoin.
Dear Cousin, with deep
sympathies for you,
Your Cousin
A. J. W.



71 □

LETTERS ON WHITMAN.

WHITMAN, WALT. 1819-1892. Two Autograph Letters Signed, with great Whitman content:

1. Herbert Gilchrist ("Herbert H. Gilchrist," son of Anne Gilchrist) to Bee [his older sister Beatrice Gilchrist] on Walt Whitman and the Staffords, 4 pp, 8vo, bifolium, Leeds Point, NJ, August 30, 1878, minor staining, mailing folds.

Herbert (or "Herby" as Whitman called him) writes to his older sister "Bee," who is studying medicine in Philadelphia, on their mother Anne Gilchrist, and on Whitman ("Walt is better than I have ever seen him before seems to have grown five years younger"), and on the Stafford family. Herbert has heard from Whitman that Mrs [Susan] Stafford has not been well, and Herbert asks whether Bee's hospital in Philadelphia accepts women from other states, as he thinks a brief stay would restore her. The previous summer, Herbert and Harry Stafford had gotten into a scrape over Herbert's sharp treatment of Harry. Whitman played a fatherly role to both young men, with the Stafford relationship somewhat sexually charged, which likely played a role in Stafford's perception. When Bee committed suicide in 1881, Herbert contacted Whitman with the news via Susan Stafford.

2. Mary A. Livermore ("Mary A. Livermore") to Walt Whitman asking about new works, his health, and bemoaning growing old, 2 pp, 8vo, Melrose Mass, September 10, 1888, mailing folds, light edgewear.

Mary A. Livermore was a noted journalist, abolitionist and advocate for women's rights. With the outbreak of the Civil War, she joined the U.S. Sanitary Commission and organized the Northwest Sanitary fair in Chicago in 1863, where Lincoln's copy of the emancipation proclamation was auctioned for \$10,000. She worked as a nurse as well, and in 1887 her memoir *My Story of the War* was published. It's subtitle, "A woman's narrative of four years personal experience as nurse in the Union army, and in relief work at home, in hospitals, camps, and at the front" says something of her energetic action throughout her life. Though she never appears to have met Whitman, Horace Traubel writes of her in *With Walt Whitman in Camden*, as the lifelong friend of Mrs. Albert Nichols, at whose funeral in 1889, more of Whitman's verses were read than from the Bible. Here she writes, in part: *I don't mind dying, and am willing to go when the time comes. But I would like to retain health and my faculties until the mandate comes for me to step down and out...."*

US\$600 - 900



72

DUAL PORTRAIT OF WALT WHITMAN.

PEARSALL, GEORGE FRANK EDGAR. 1841-1927. Stereoview-style portrait photograph of Walt Whitman, printed on a single sheet, 198 x 253 mm, albumen silver print, flush mounted to board, matted and framed to 330 x 405 mm, dual portrait of Whitman seated, relaxed and contemplative, taken in Brooklyn, NY in 1872, but likely printed later. Some losses mostly around edges and not effecting portrait, some minor scuffing to image, spots of surface accretion to left edge. *Provenance:* From the noted Walt Whitman collection of Charles E. Feinberg (label affixed to back of frame).

An unusual Whitman portrait style, a similar production is held by the National Portrait Gallery at the Smithsonian, also from the Feinberg collection.

US\$400 - 600



73 □

MOSHER PRESS.

WHITMAN, WALT. 1819-1892. 2 rare deluxe editions on Japan vellum:

1. *The Book Of Heavenly Death By Walt Whitman Compiled from Leaves of Grass by Horace Traubel*. Portland, ME: Thomas B. Mosher, 1905. Small 4to. Publisher's boards, printed japan vellum chemise and printed dust jacket. Edge browning and a few fingermarks to jacket. *LIMITED EDITION*, number 43 of 50 copies printed on japan vellum.

2. *Memories of President Lincoln and Other Lyrics of the War*. Portland, ME: Thomas B. Mosher, 1912. Square 12mo. Publisher's japan vellum wrappers stamped in red and black, glassine dust jacket, slipcase. Browning to glassine, soiling to slipcase, a few fingermarks. *LIMITED EDITION*, number 42 of 50 copies on japan vellum.

The Mosher issues of Whitman on japan vellum are rarely seen in the marketplace.

US\$800 - 1,200



74 □

WHITMAN PRIVATE PRESS AND LIMITED EDITIONS.

WHITMAN, WALT. 1819-1892. A group of 7 works:

1. *Years of the Modern*. Boston: Pinkham Press, 1922. *LIMITED EDITION*, only 300 copies printed at Christmas, 1922. **A true Whitman Rarity**, with only 3 copies located institutionally and none at auction.
2. *Walt Whitman in Camden*. Camden, NJ: The Haddon Craftsmen, 1938. *LIMITED EDITION*, one of 1100 copies. Lacking slipcase.
3. *Leaves of Grass*. Photographs by Edward Weston. New York: Limited Editions Club, 1942. *LIMITED EDITION*, one of 1,500 copies, signed by Weston.
4. *Leaves of Grass*. Mount Vernon, NY: Peter Pauper Press, n.d. [1950]. Illustrated with colored woodcuts by Boyd Hanna. *LIMITED EDITION*, number 77 of 1,100 copies.
5. *Wrenching Times*. Newtown, Wales: Gregynog Press, 1991. Wood engravings by Gaylord Schanilec. *LIMITED EDITION*, number 176 of 400 copies.
6. *On the Beach at Night*. Bangor, ME: 1992. *LIMITED EDITION*, number 5 of 110 copies, signed by the printer.
7. *Notebook Used Along the New Jersey Coast September & October 1883*. Montclair, NJ: Caliban Press, 1992. *LIMITED EDITION*, number 62 of 125 copies, signed by the designer and printer, Mark McMurray.

US\$800 - 1,200

THE PEOPLE AND JOHN QUINCY

ADAMS • By Walt Whitman • With a Note
by William White • Handset in Kennerley Old
style • Printed on Strathmore Pastelle paper •
Edition limited to 100 copies • None for sale.



[Copy Number 1]

Charles R. Henry



75 □

WHITMAN LIMITED EDITIONS.

WHITMAN, WALT. 1819-1892. A collection of six rare works of Walt Whitman:

1. *The People and John Quincy Adams*. Berkeley Heights, NJ: Oriole Press, 1961. Publisher's stiff wrappers. *LIMITED EDITION*, number 26 of 100 copies.
2. *Lafayette in Brooklyn*. New York: George D. Smith, 1905. Publisher's boards, paper lettering piece on upper cover. *LIMITED EDITION*, number 185 of 250 copies, signed by the publisher on the limitation page.
3. *Pictures. An Unpublished Poem of Walt Whitman*. New York: The June House, 1927. Publisher's boards. *LIMITED FIRST EDITION*, one of 700 copies.
4. *Criticism. An Essay*. Newark, NJ: The Carteret Book Club, 1913. Publisher's boards. *LIMITED EDITION*, number 19 of 100 copies.
5. *Letters Written by Walt Whitman to His Mother 1866-1872*. New York: Alfred F. Goldsmith, 1936. *LIMITED EDITION*, number 130 of 325 copies.
6. *Calamus. A Series of Letters ... to a Young Friend (Peter Doyle)*. Boston: Laurens Maynard, 1897. Publisher's green cloth, titled in gilt on spine. Rubbed, joints starting, bookplate on front paste-down.

US\$800 - 1,200



76 □

WHITMAN PORTRAIT ON PORCELAIN.

[WHITMAN, WALT. 1819-1892.] Miniature portrait on porcelain, 114 x 83 mm, unsigned. Matted and framed.

Provenance: Sold, *Printed and Manuscript Americana*, Sothebys, New York, June 29, 1982, lot 434.

AN UNUSUAL WHITMAN PORTRAIT MINIATURE ON PORCELAIN.

US\$800 - 1,200



77

A FINE WHITMAN BUST IN BRONZE.

MAYER, LOUIS. 1869-1969. A patinated bronze bust of Walt Whitman, c. 1926, 540 mm high, on a wooden base 50 mm high with engraved plaque reading "Presented by Rene Von Schleinitz Foundation," the bronze plinth of the sculpture with foundry mark "NST Foundry, NY" and "Louis Mayer © 1925."

Wisconsin-born sculptor Louis Mayer studied in Germany and opened a studio on 42nd Street in New York, where he specialized in portrait busts and monumental works, including a famous portrayal of Abraham Lincoln.

US\$2,000 - 3,000

☐ I am not a member of any organization or group which advocates the use of force or violence as a means of accomplishing its purpose.

and this procedure has been the standard for many years. It is a very simple and efficient way of determining the relative amounts of the various components in a mixture. The results are usually expressed in terms of percentages. The following table shows the results of the analysis of a sample of a mixture of the various components.

After many months living in the shadow of the world's preeminent champion of the independence of Scotland, and you still don't know what the Scots think about your country? Well, you will have to wait, as I thought, in your time it is made your way in the world on the way you will be remembered a bright day. You are coming in tomorrow! The Parliament in your special case has made you come tonight, and you are going in the hand of all but on the night of the

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 1999-2000
 2001-2002
 2003-2004
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 2007-2008
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[illegible]

1. The very nature of the law of the land is such that it is not possible to have a law which is not subject to the law of the land. The law of the land is the law of the land, and it is the law of the land that the law of the land is the law of the land.

Folio (355 x 178 mm). Hand-colored die-cut illustrations by Andrew Hoyem, with an introduction by Ray Bradbury. Accordion-fold with titled aluminum covers, top and bottom edges black, original titled matching aluminum case. Light surface scratches to covers and case, generally excellent.

US\$1,200 - 1,800



79 □

WHITMAN IN BRONZE.

[BARTLETT, TRUMAN HOWE. 1835-1922.] *Walt Whitman's Hand*. Bronze cast sculpture, circa 1990, after the plaster original casting of Walt Whitman's hand, made in Boston when Whitman delivered a lecture on Abraham Lincoln in 1881, 220 x 160 x 80 mm. Inscribed in the casting on the pedestal with the title and the date "April 17, 1881," numbered and initialed by the founder "10/150 C.B."

LIMITED EDITION of just 150 castings in bronze, from the original in the Charles E. Feinberg Collection, Library of Congress. Truman Howe Bartlett was an instructor in modeling at MIT during the late 19th century. The Whitman Archives suggests that the two men met in 1878 at Colonel Johnston's studio. Bartlett had only 12 copies of the sculpture cast in bronze, some two years after creating the plaster original. His letter to Whitman written June 8, 1883 states: "The cast of your hand I shall soon send to Paris to be cast in bronze."

US\$800 - 1,200

Art and Artists Books

Lots 80 - 103



80

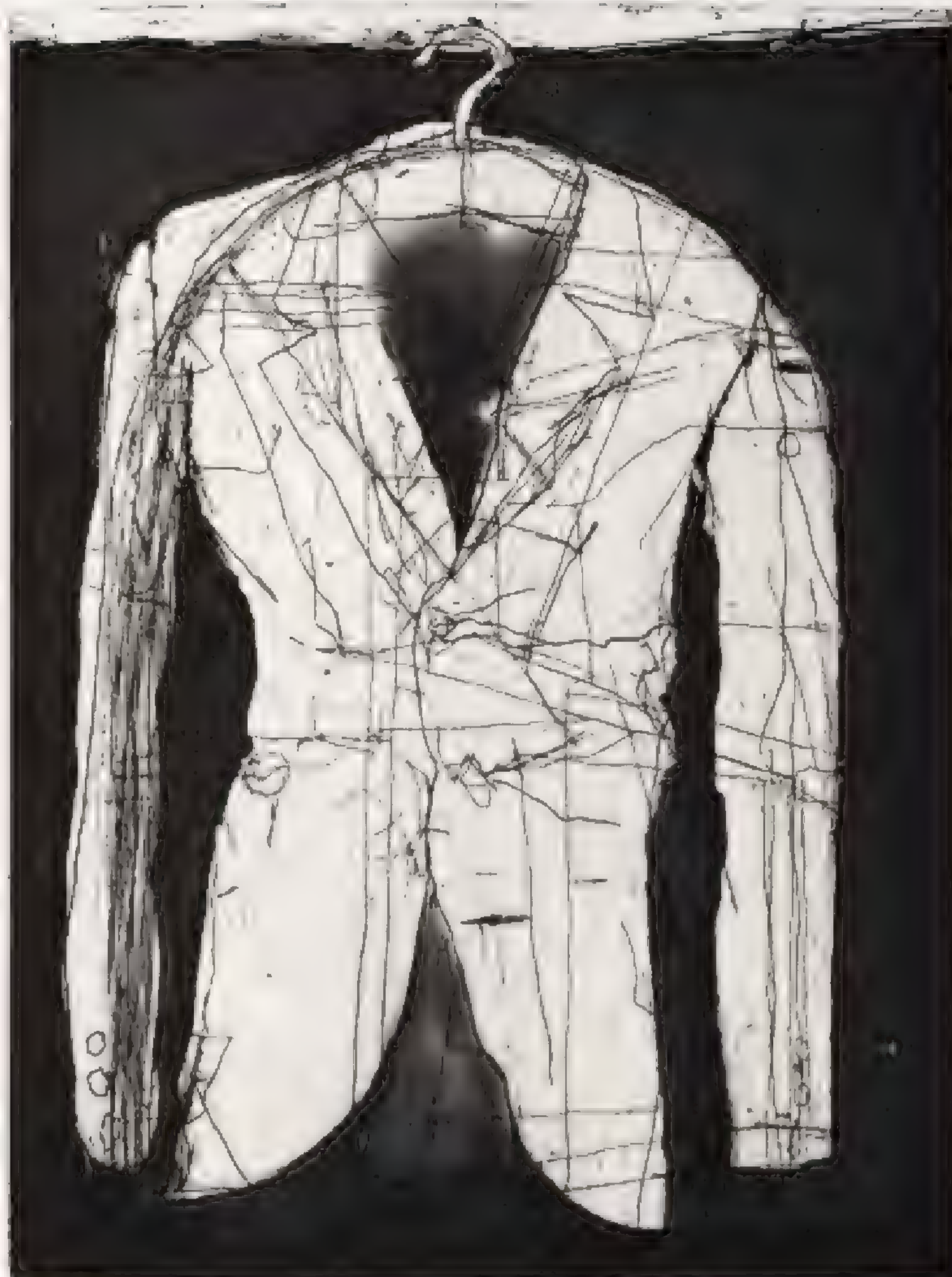
ASHBERY, JOHN. 1927-2017.

Self Portrait in a Convex Mirror. San Francisco: Arion Press, 1984. Round, 460 mm diameter. Lithographic, etched, woodcut and photogravure prints after Richard Avedon, Elaine De Kooning, Willem de Kooning, Jim Dine, Jane Freilicher, Alex Katz, R.B. Kitaj, and Larry Rivers; vinyl phonographic record. Loose in publisher's stainless-steel canister with applied mirror on cover, phonographic record in printed card sleeve. Minor handling marks to canister.

Provenance: Sold to benefit the Acquisition Fund of the Fine Arts Museums of San Francisco; Gift of George Hellyer in honor of Ira Yeager.

LIMITED EDITION, number 21 of 175 copies, signed by the author on the foreword leaf, each plate signed by the artist and numbered. A striking and innovative presentation with contributions by a number of significant 20th century artists.

US\$3,000 - 5,000



81

DIEBENKORN ILLUSTRATED YEATS POEMS.

DIEBENKORN, RICHARD. 1922-1993. Illustrator. YEATS, WILLIAM BUTLER. 1865-1939. *Poems of W.B. Yeats*. San Francisco: Arion Press, 1990.

4to. 6 full-page etchings by Diebenkorn. Original deep red goat over green cloth boards, slipcase. Minimal wear.

Provenance: Sold to benefit the Acquisition Fund of the Fine Arts Museums of San Francisco; Museum purchase, Achenbach Foundation for Graphic Arts.

LIMITED EDITION, number 308 of 400 copies, *SIGNED* by Richard Diebenkorn.

US\$1,000 - 2,000



82

THE JIM DINE APOCALYPSE.

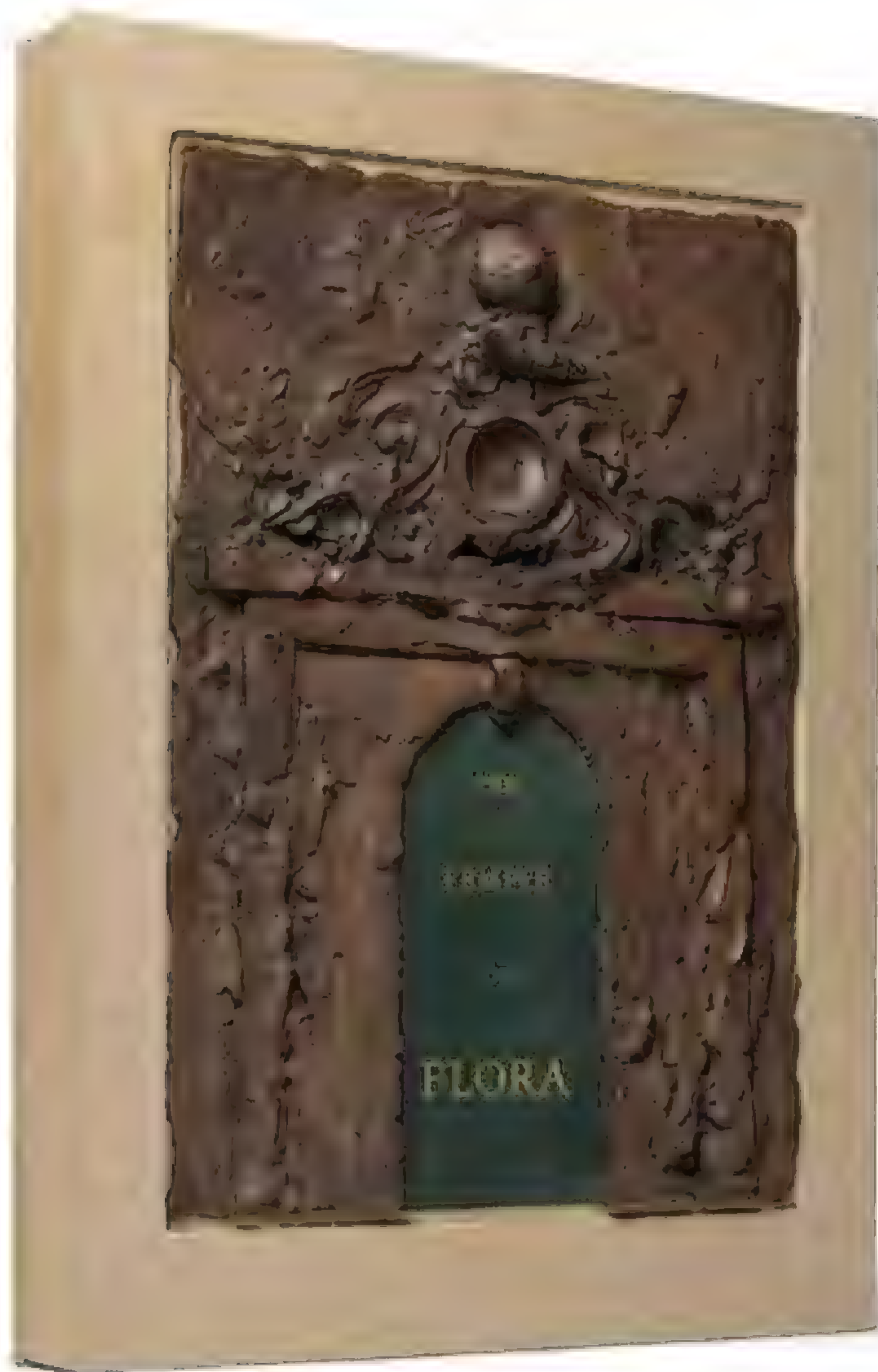
DINE, JIM. B. 1935. *The Apocalypse: The Revelation of Saint John the Divine*. San Francisco: The Arion Press, 1982.

Folio. 29 woodblock prints by Jim Dine. Publisher's white pigskin over oak boards printed with design by Dine, archival card box. Minimal handling wear.

Provenance: Sold to benefit the Acquisition Fund of the Fine Arts Museums of San Francisco; Gift of George Hellyer in honor of Ira Yeager.

LIMITED EDITION, number XV of 15 copies *hors-de-commerce*, from a total edition of 150 copies, *SIGNED* by Jim Dine on the title-page and publisher Andrew Hoyem on the colophon. Considered an important evolution in Jim Dine's artistic vocabulary. "Movement in the forms of a horse racing toward the viewer in one plate and the beating wings of a angel in another is implied by the vigorous lines the artist cut into the woodblocks" (Castleman, *A Century of Artist Books* p 133); *Manet to Hockney* 165.

US\$1,500 - 2,000



83

ARION PRESS: JIM DINE.

CUMMINGS, EDWARD ESTLIN, EZRA POUND, SILVIA PLATH, AND OTHERS. *The Temple of Flora*. San Francisco: Arion Press, 1984. Large folio. 28 drypoint etched and engraved illustrations by Jim Dine, text edited by Glenn Todd and Nancy Dine. Quarter dark green goatskin over cloth, clamshell box with bonze and composite bas-relief by Dine on upper cover. Cloth slightly sunned.

LIMITED EDITION, SIGNED BY JIM DINE,, number 35 of 175 copies. Dine's illustrations are based upon the aquatints from Dr. Robert John Thornton's botanical book, *The Temple of Flora*, published between 1799 and 1807. A poem accompanies each of the 28 engravings, including some commissioned specifically for this edition. The poets include John Ashbery, Hart Crane, Robert Creeley, e e cummings, Denise Levertov, Sylvia Plath, Robert Graves, Ezra Pound, Kenneth Rexroth, Wallace Stevens and William Carlos Williams. D'Oench 177a-177c; Norman 640.

US\$2,500 - 4,000



85

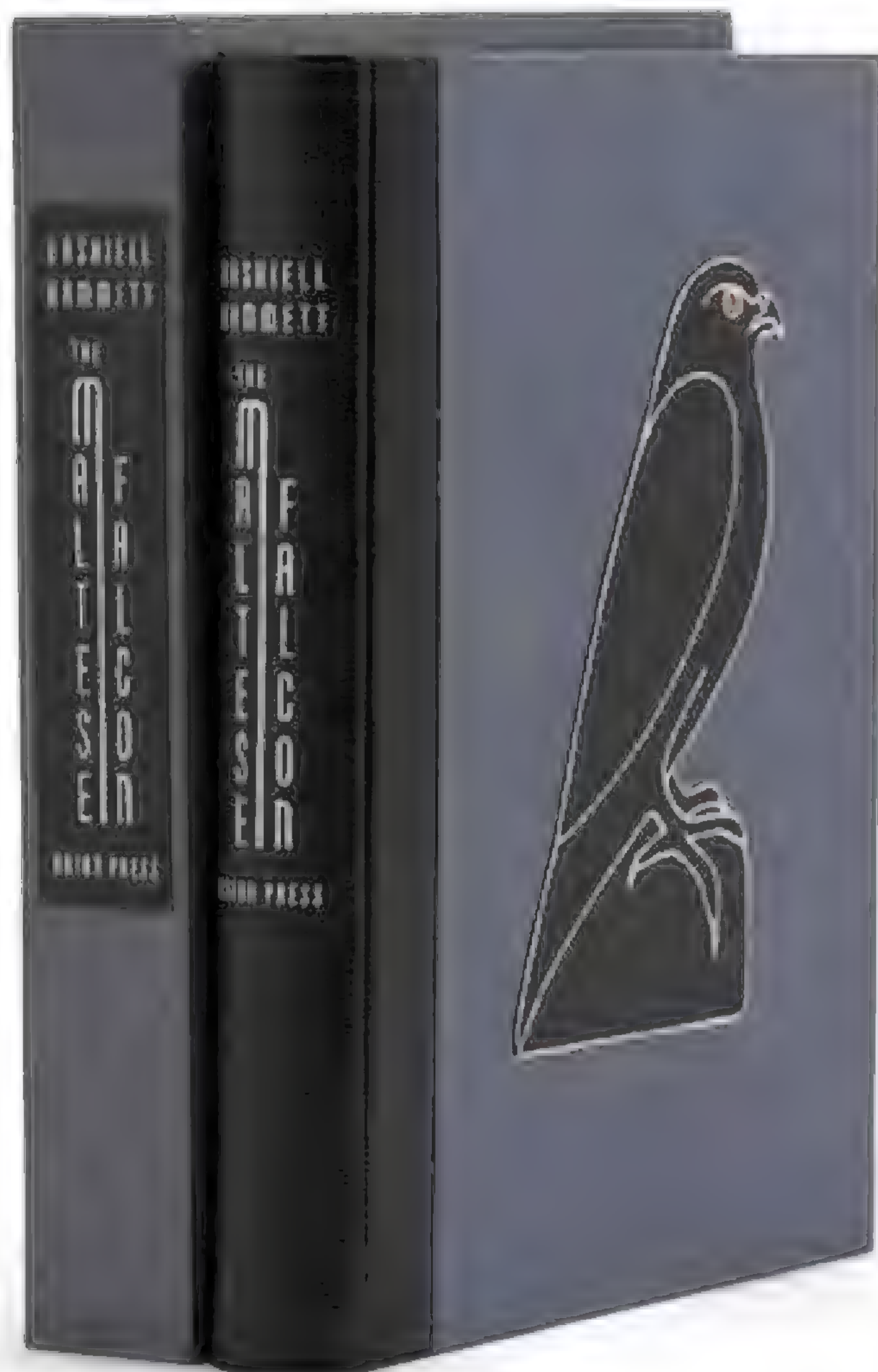
ARION PRESS: R.B. KITAJ.

GINSBERG, ALLEN. *Kaddish for Naomi Ginsberg, 1894-1956*. San Francisco: The Arion Press, 1992.

4to (314 x 255 mm) Lithographic portraits of Allen Ginsberg and his mother by Kitaj. Original gray and black cloth with fold-over flap. An excellent copy.

LIMITED EDITION, no 170 of 200 numbered copies, *SIGNED* by Allen Ginsberg and by R.B. Kitaj on the second of the two lithographs.

US\$500 - 700



86

ARION PRESS: THE MALTESE FALCON.

HAMMETT, DASHIELL. 1894-1961. *The Maltese Falcon*. San Francisco: The Arion Press, 1983.

4to (254 x 199 mm). Illustrated with photographs of Sam Spade's San Francisco. Original black morocco-backed cloth, morocco onlay to covers, slipcase. A few stray marks to slipcase, else fine.

LIMITED EDITION, one of 400 copies.

US\$600 - 900



87

ARION PRESS: WAYNE THIEBAUD.

BRILLAT-SAVARIN, JEAN ANTHELME. *The Physiology of Taste*. San Francisco: The Arion Press, 1994.

4to (349 x 251 mm). Translated by M.F.K. Fisher. Illustrated by Wayne Thiebaud including 9 full-page lithographs in colors. Original light blue cloth lithographic illustrated after drawings by Thiebaud, slipcase. Small stain to upper cover, a few light marks to slipcase, but otherwise an excellent copy.

LIMITED EDITION, no 9 of 200 copies, *SIGNED* by Wayne Thiebaud. With original prospectus materials including a prospectus *SIGNED* by Thiebaud and dated in the year of publication.

US\$3,000 - 5,000



88

ARION PRESS: WAYNE THIEBAUD.

CALVINO, ITALO. 1923-1985. *Invisible Cities*. San Francisco: The Arion Press, 1999.

Folio (355 x 305 mm). 12 drawings by Wayne Thiebaud printed on clear mylar sheets, original prospectus and letter to subscribers loosely inserted. Original aluminum binding, sheets on 4 u-posts, title printed to lid, aluminum locking pin. A few stray marks and light oxidation to case, else fine.

LIMITED EDITION, no 114 of 400 copies, *SIGNED* by Wayne Thiebaud on the frontispiece backing sheet and by Andrew Hoyem at the colophon. Prospectus material included.

US\$1,000 - 2,000

The English boy struck the Indian who had given him the information on the trap, or he had been deceived. They then collected all the provisions they could find, and took their master's tomahawk and gun, and everything all the women had on, and commenced their flight to Haverhill, distant about sixty miles by the river. But after having traversed a short distance, fearing that his enemy would not be so far off, he should escape to tell on, they returned to the same wigwam, and taking all the scalps of the dead, put them into a bag or pack of what they had done, and then, collecting these things to the shore in the twilight, transmitted their baggage.

Early this morning the deed was performed, and now, perhaps, those tired women and the boy, their clothes stained with blood, and their minds racked with agonizing confusion and fear, are making a hasty meal of parched corn and squaw-meat, while their eager glances wander from point to point where the camp are still standing on the bank. They are thinking of the dead whom they have left behind on that solitary and far up the river, and of the relentless loving warriors who are in pursuit.

MULTITUDINE ALL CAPS BUT ONE



A STARTLING CLASH

Every withered leaf which the winter has left seems to know their story, and as no rustling to argue it and betray them. An Indian boy has bound every rock and pine, and their nerves cannot bear the tapping of a wind-picket. Do they forget their own dangers and their death in concealing the fate of their husband, and whether, if they escape the Indians, they shall find the farmer still alive? They do not sleep to seek their death upon the bank, one fatal escape to carry them across about the falls. The Indian boy forgets no matter and does them good service, and the wooden current bears them swiftly along with little need of the paddle, except to steer and keep them warm by exercise. For ice is floating in the river; the spring is opening, the muskrats and the beaver are driven out of their holes by the flood, and pass on them from the bank, a few faint-singing forest birds, perchance. By across the river in the northernmost shore, the Indian's mule and arrows overhead, and great fly over with a startling clangor, but they do not observe these things, or they speedily forget them. They do not smile or chat all day because they pass an Indian grave surrounded by its palisade on the

ARION PRESS TITLES.

Three illustrated books published by Arion Press:

1. BOSMAN, RICHARD. B. 1944. Illustrator. MATHER, COTTON. 1663-1728. JOHN GREENLEAF WHITTIER. 1807-1882. NATHANIEL HAWHTORNE. 1804-1864. HENRY DAVID THOREAU. 1817-1862. *Captivity Narrative of Hannah Duston*. San Francisco: Arion Press, 1987. 35 woodcut illustrations by Bosman. Publisher's quarter cloth and paper-covered boards. Limited edition of 425 unnumbered copies, signed by the artist. Light wear.

Provenance: Sold to benefit the Acquisition Fund of the Fine Arts Museums of San Francisco, gift of Mr. and Mrs. Gerald D. Kohs through the Artist Book Council

2. MCCURDY, MICHAEL. 1942-2016. Illustrator. MAMET, DAVID. B. 1947. *American Buffalo, a play by David Mamet*. San Francisco: Arion Press 1992. Five wood-engraved illustrations by McCurdy. Publisher's green cloth stamped in gilt. *LIMITED EDITION*, no 165 of 400 copies, signed by Mamet and McCurdy. Minimal wear.

Provenance: Sold to benefit the Acquisition Fund of the Fine Arts Museums of San Francisco, gift of Anne Kohs through the Artist Book Council

3. TODD, GLENN. Editor. *Shaped Poetry, The Suite of Thirty Prints*. San Francisco: Arion Press, 1981. Text volume in publisher's black wrappers, and 30 loose prints by various artists in black paper portfolio, publisher's black cloth box. Minimal wear. *LIMITED EDITION*, one of 300 unnumbered copies.

Provenance: Sold to benefit the Acquisition Fund of the Fine Arts Museums of San Francisco, gift of George Hellyer in honor of Ira Yeager.

US\$500 - 700



90

ARION PRESS: 5 VOLUMES.

Including:

1. WOOLF, VIRGINIA. *Orlando, A Biography*. San Francisco: The Arion Press, 2005. Folio. Illustrated with photographs by Diana Michener. Original gold cloth with pictorial strips, slipcase. No 57 of 400 copies, SIGNED by Michener and Publisher Andrew Hoyem.
2. HOYEM, ANDREW. *Picture/Poems*. San Francisco: The Arion Press, 1975. Large 4to. Original brick red cloth with printed paper label on upper cover and on spine. One of 500 copies, SIGNED by Hoyem.
3. CANETTI, ELIAS. *The Thieves of Marrakesh, a Record of a Visit*. San Francisco: The Arion Press, 2001. 4to. Etchings by WILLIAM T. WILEY, photographs by Karl Bissinger. Original black cloth over pictorial boards, paper sleeve with printed label. No 191 of 350 copies, SIGNED by Wiley, Bissinger and Andrew Hoyem.

4. KIPLING, RUDYARD. *With the Night Mail*. San Francisco: The Arion Press, 1998. Illustrated by Vincent Perez. 8vo. Original beige cloth with printed paper label, original envelope. No 71 of 250 copies, SIGNED by Thomas Pinney, who writes the introduction, Vincent Perez & Andrew Hoyem. With original prospectus materials.
5. SHAKESPEARE, WILLIAM. *Sonnets*. San Francisco: The Arion Press, 1997. Small 4to. Original morocco over patterned silk, matching slipcase. No 77 of 200 copies, SIGNED by Andrew Hoyem, with original prospectus laid in.

US\$600 - 800



91

BAKST BY LEVINSON.

LEVINSON, ANDRÉ. 1887-1933. And LÉON BAKST. 1866-1924.
Bakst. The Story of the Artist's Life London: Bayard Press, 1923.
Folio (370 x 27 mm). 68 plates (52 in color) after designs by Bakst,
printed tissue guards. Publisher's vellum stamped in brown. Cover
stained at bottom edge, text block a bit loose, occasional light
spotting.

LIMITED EDITION, number 283 of 315 copies.

US\$1,000 - 2,000



92

BERMAN, WALLACE. 1926-1976.

Semina, No. 5. Larkspur, CA: Wallace Berman, 1959. 8vo.

Printed folder with 18 loose inserts of letterpress poems, half-tone photographs, and reproduced drawings, on various colored papers.

Light wear to folder, corners a little bumped, a few fingermarks.

LIMITED EDITION of 350 unnumbered copies. Aside from Berman himself, contributors include Ruth Weiss, Kirby Doyle, Michael McClure, Philip Lamantia, Bob Kaufman, John Weiners, Antonin Artaud and others. The cover photo of a carved stone in phallic form is by Charles Brittin. Clay and Phillips, *A Secret Location on the Lower East Side*, p 78.

US\$2,000 - 3,000



93

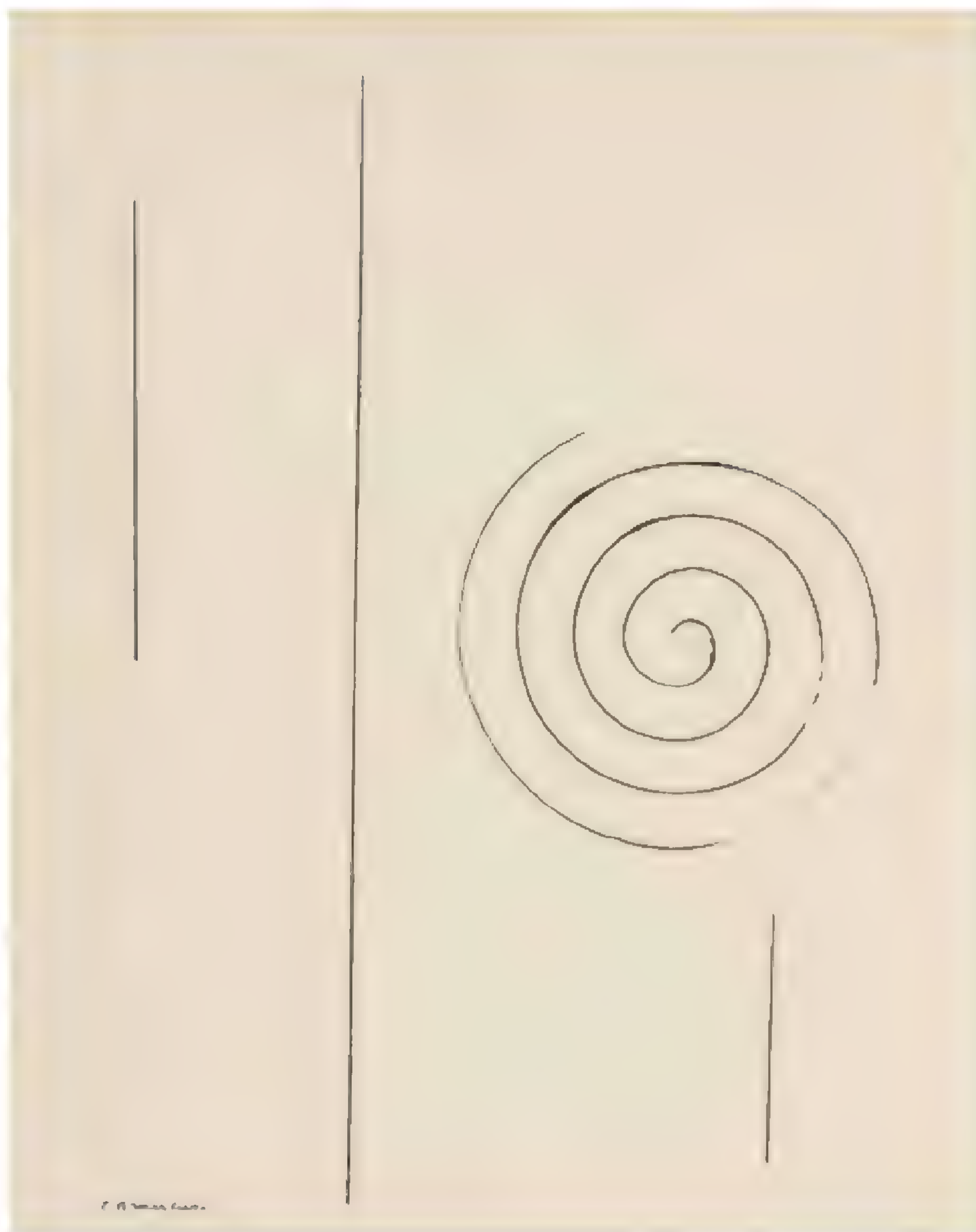
MELZER, DAVID. 1937-2016. And WALLACE BERMAN. 1926-1976. Editor.

Semina No. 6. Larkspur, CA: Wallace Berman, 1960.

8vo. Printed folder with photographic vignettes on front cover, title sheet illustrated in black with red title, and 13 letterpress leaves printed in red, loosely inserted in internal pocket of folder. Light wear and soiling, corners bumped.

LIMITED EDITION of 335 unnumbered copies, with photographs by Berman on the cover, and the text consisting of the poem "The Clown" by beat poet David Melzer. Clay and Phillips, *A Secret Location on the Lower East Side*, p 78.

US\$1,500 - 2,500



94

BRANCUSI'S ONLY BOOK ILLUSTRATION.

JOYCE, JAMES. 1882-1941. CONSTANTIN BRANCUSI. 1876-1957. Illustrator. *Tales Told of Shem and Shaun, Three Fragments from Work in Progress by James Joyce*. [Paris: The Black Sun Press, 1929.]

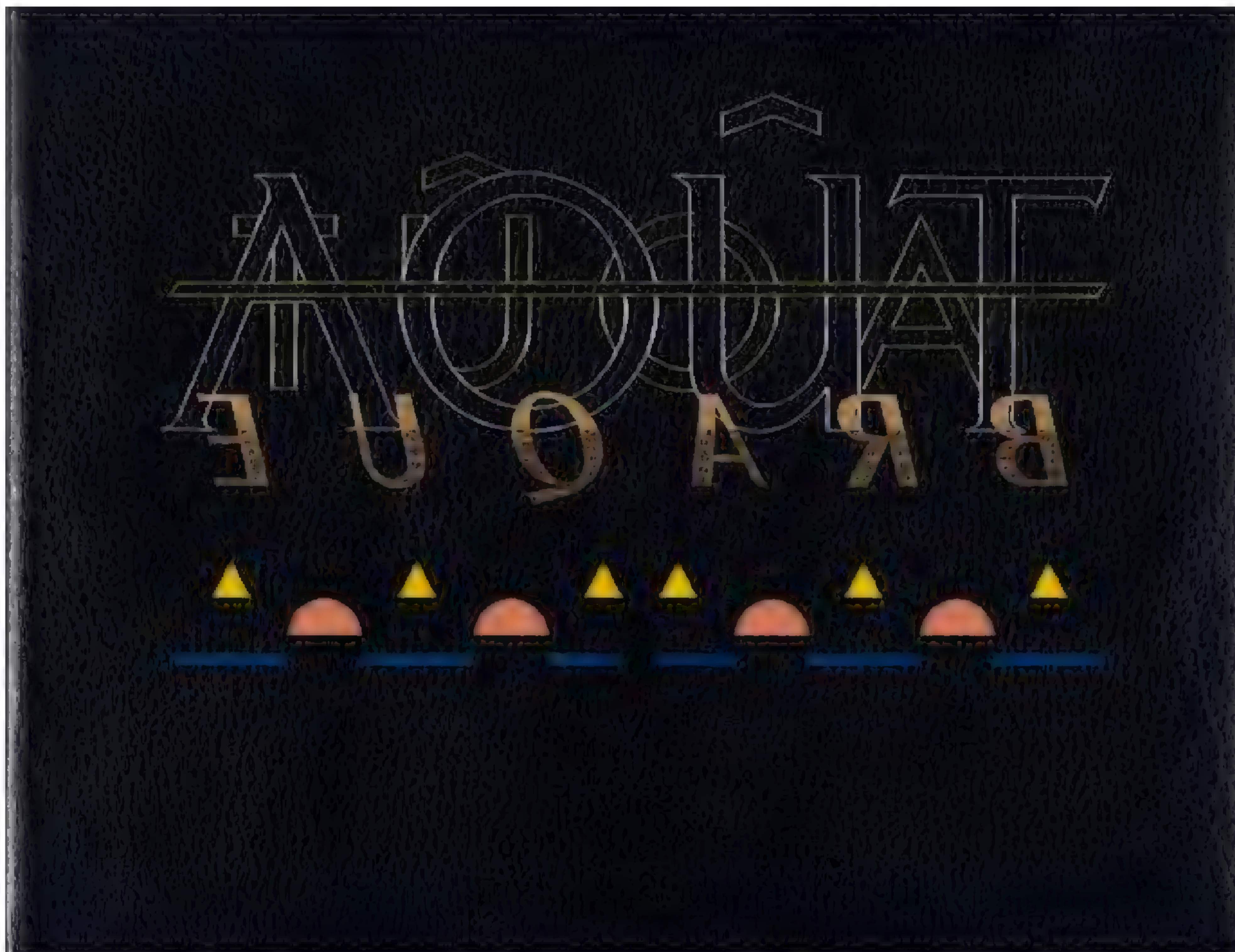
8vo. Abstract frontispiece portrait of the author by Constantin Brancusi. Publisher's white paper wrappers, printed in black and red on front cover and spine, printer's device on back cover, later custom black cloth clamshell case, archival drop-front storage box. Lacking dust jacket, some splitting at spine ends, fingermarks to covers.

Provenance: Sold to benefit the Acquisition Fund of the Fine Arts Museums of San Francisco; Gift of Artist Book Council.

FIRST EDITION. Number 71 of 500 copies on Van Gelder Zonen paper (plus 50 copies hors commerce and 100 copies on japan vellum.) The second separately published excerpt from *Finnegans Wake* (preceded by *Anna Livia Plurabelle*), a work clearly reminiscent of avant-garde

Paris in the 1920s. The text is by one of the great Modernist writers, the illustration is by a leading abstract artist, and the printing is by a private press founded by two American expatriates, Harry and Caresse Crosby, who were part of the literary circle that included F. Scott Fitzgerald, Ernest Hemingway, and Gertrude Stein. This is the only book illustration by Brancusi (1876-1957), a sculptor who did very little graphic work, listed in *The Artist and the Book*, which notes that the portrait is "as abstract as the text." This was one of the last books printed at the Black Sun Press during Harry Crosby's lifetime; he committed suicide in December 1929. Caresse Crosby continued the enterprise after his death. Slocum & Cahoon A-36; Ransom, p 111; *The Artist and the Book* 32.

US\$800 - 1,200



95 □

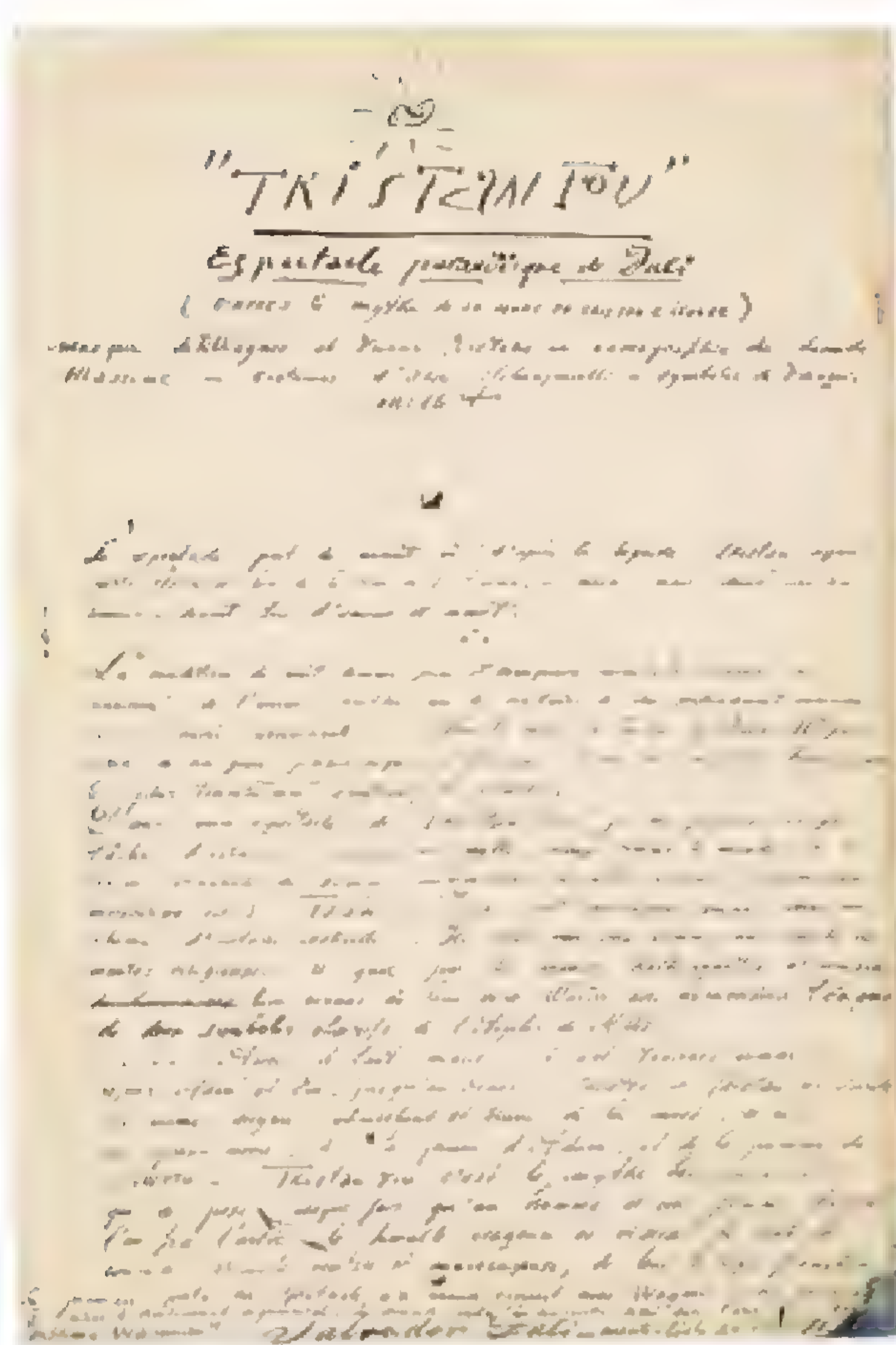
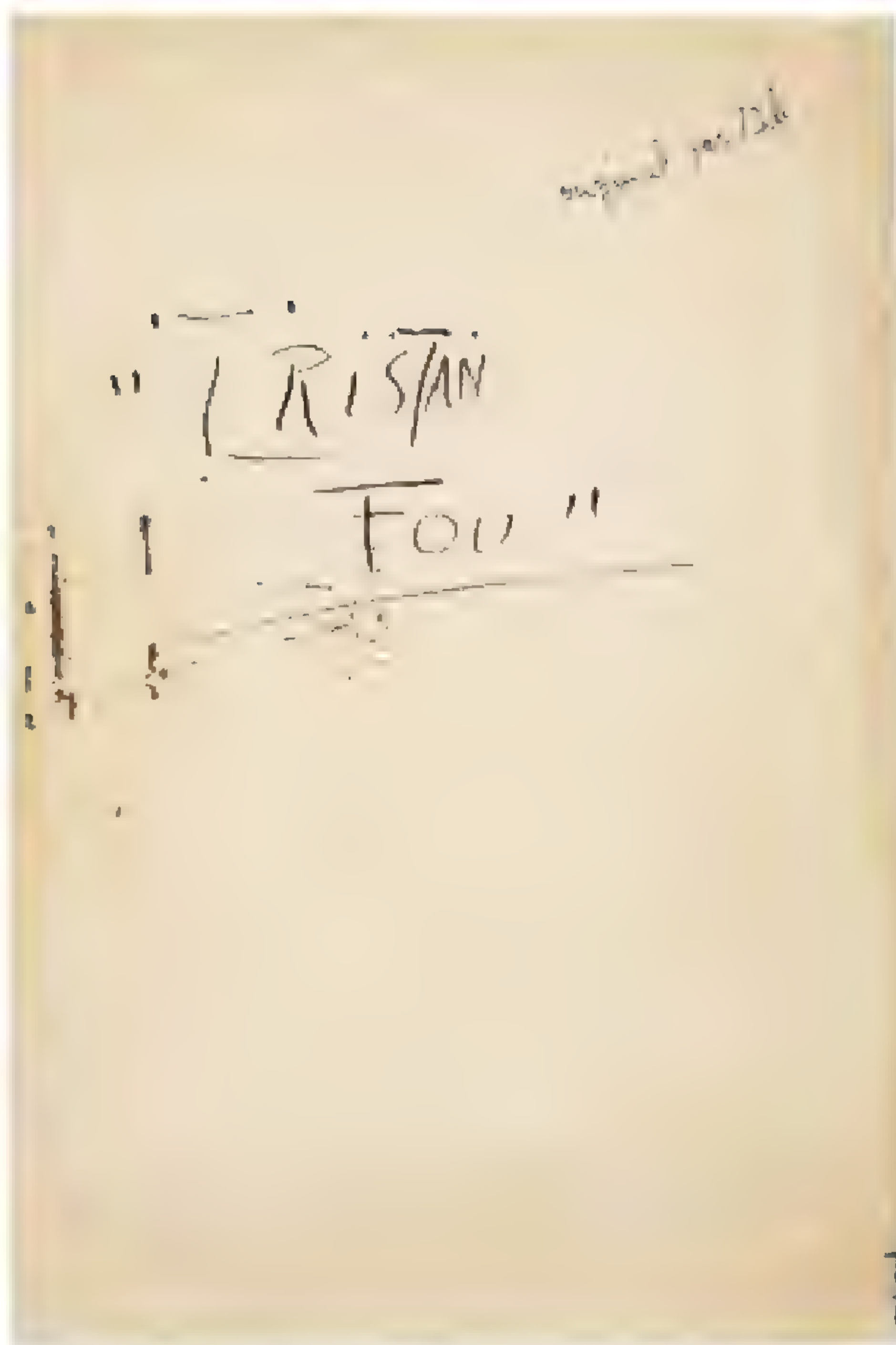
BRAQUE, GEORGES. 1882-1963.

SAINT-POL-ROUX (PIERRE-PAUL ROUX). 1861-1940. *Août*. Paris: Louis Broder, 1958.

Oblong 4to. 4 aquatint etchings by Braque (frontispiece in black with bistre border, 2 printed in black, and 1 in blue). Deluxe midnight blue morocco signed "Richard" and dated 2001 on turn-ins, inlays in 4 colors, with "Braque" in mirrored writing, and gilt title on upper cover, suede endleaves, grey board chemise and matching slipcase edged in morocco. Light offsetting.

LIMITED EDITION, signed in pencil by Braque on the limitation page, number "14/15" of 15 "Exemplaire de Chapelle" editions, from a total of 140 copies on Auvergne wove paper. "A splendid study in texture and color" (*The Artist & the Book* 41).

US\$3,000 - 5,000



96

DALÍ'S CONCEPT STATEMENT FOR "TRISTAN FOU"

DALÍ, SALVADOR. 1904-1989. Autograph Manuscript Signed ("Salvador Dalí"), in French, being the title page and concept statement for Dalí's ballet, "Tristan Fou," 2 pp, folio (378 x 250 mm), Monte Carlo, April 20, 1938, leaves toned and lightly soled, ink stain at lower right corner of each leaf.

In 1938, Salvador Dalí composed "Tristan Fou / Espectacle paranoïaque" a reinterpretation of Wagner's opera *Tristan und Isolde*. Based upon the medieval myth of the death of Tristan and Isolde, the ballet, according to this manuscript, featured music by R. Wagner and "Federic Nietche," choreography by Leonide Massime, costumes by Elsa Schiaparelli, and scenery by Dalí inspired by paintings of Jean-Francois Millet. The concept statement here describes Dalí's

conception of a new myth incorporating the modern sciences, such as psychoanalysis and morphology, shaped by the symbolism of the praying mantis and based upon Millet's painting *l'Angélus*. Dalí closes this manuscript: "Tristan Fou c'est le mythe heroique et total qui se pose chaque fois qu'un homme et une femme dressent l'un face l'autre le tumulte orageux et visceral de toute la confuse obscurite vegetale et marecageuse, de leur biologie frenetique. La premiere partie du spectacle n'a aucun rapport avec Wagner il sont uniquement a situer le developpement argumental [sic]. La seconde partie au contraire n'est que l'exaltation du 'sublime Wagnerien'."

US\$6,000 - 9,000



97

DALÍ, SALVADOR. 1904-1989.

Huit péchés capitaux. Paris: Atelier Rigal, 1966.

Folio. 453 x 314 mm. 8 aquatint plates on Rives, complete, each signed in pencil by Dalí, and each in publisher's issued paper folder. Publisher's paper portfolio, oatmeal cloth clamshell box with paper lettering piece on cover. Light wear, some fingermarks and smudges to exterior of portfolio.

Provenance: Collection of Joseph Mark Van Horn.

LIMITED EDITION, number 22 of 125, complete with 8 aquatints, each signed and numbered. Field 66-3, Michler/Löpsinger 161-168.

US\$3,000 - 5,000



98

DALÍ'S ALICE IN WONDERLAND PORTFOLIO.

DODGSON, CHARLES LUTWIDGE (LEWIS CARROLL). 1832-1898. SALVADOR DALÍ. 1904-1989. Illustrator. *Alice's Adventures in Wonderland*. New York: Maecenas Press & Random House, 1969. Folio (430 x 285 mm). Original etched frontispiece in color, 12 full-page color heliogravure plates. Loose, as issued, in publisher's brown silk portfolio stamped in gilt, housed in publisher's tan leather and beige fabric clamshell case with strap closures. light soiling to case, silk portfolio creased, one closure strap partially detached but still present.

LIMITED EDITION, SIGNED BY DALÍ on the title page, number 725 of 2500 copies on Mandeure paper.

US\$6,000 - 9,000



99

DOMERGUE, JEAN-GABRIEL. 1889-1962.

SAINT-LAURENT, CECIL. (JACQUES LAURENT). 1919-2000. *La Parisienne*. Paris: J. Foret, [1956].

Folio. 20 original lithographic plates in colors *hors-texte*, publisher's prospectus inserted at front. Loose as issued in publisher's printed portfolio, blue cloth chemise and slipcase. Some scuffs to slipcase, light browning to prospectus, some finger marks and offsetting.

LIMITED EDITION of 197 numbered copies, here in an unnumbered example. The images by Domergue were prepared as illustrations for *La Parisienne* by Saint-Laurent.

US\$800 - 1,200



100

FINI, LEONOR. 1908-1966.

Livre d'images. Paris:A.C. Mazo, 1971.

Large folio (650 x 500 mm). 13 color lithographic plates on wove paper, each signed and numbered in pencil, color lithographic illustrations in text. Publisher's stiff paper portfolio with lithographic illustration on cover, red cloth chemise with string ties. Light soiling and a small dampstain on cloth portfolio, browning to title page.

PRESENTATION COPY OF A LIMITED EDITION, inscribed on the title page "Pour Monsieur Jean Claude Tunon — Leonor Fini, number 12 of 20 *hors-de-commerce* copies, with each plate numbered "H.C. XII/XX."

US\$1,500 - 2,500



101

LEONOR FINI ILLUSTRATED CHILDREN'S BOOK.

SÉGUR, SOPHIE ROSTOPCHINE, COMTESSE DE. 1799-1874. FINI, LEONOR. 1907-1996. Illustrator. *Les Petites Filles modèles*. Paris: Art et Valeur, 1973.

Folio (570 x 385 mm). Letterpress text and 20 etched plates printed in colors, each signed in pencil by the artist. Loose, as issued, in publisher's portfolio wrapper stamped in gilt, housed in red cloth book-form box decorated in blind and titled in gilt. Light wear and some fading to box.

LIMITED EDITION, number 152 of 200 on Arches paper, from a total edition of 275, signed by the artist on the limitation page as well as each of the prints. The Comtesse de Ségur's story, first published in 1858, was the second in a trilogy of three novels for children, centered on the character Sophie de Réan.

US\$1,500 - 2,500



102

**GOYA, FRANCISCO (FRANCISCO DE GOYA Y LUCIENTES).
1746-1828.**

Los desastres de la guerra. Madrid: Real Accademia de Bellas Artes de San Fernando, 1892.

Oblong 4to (345 x 230 mm). 41 (of 80) aquatint plates. Contemporary quarter calf and marbled boards, top edge gilt. Rubbed, variable foxing to plates.

SECOND EDITION of Goya's striking series of plates, originally published between 1810 and 1815.

WITH: Two copies of the 1923 (5th) edition, one complete with 80 plates, the other lacking 4 plates. Both in publisher's quarter textured cloth and marbled boards. Spines perished (both), contents somewhat loose, chipping to title and text pages, some browning and fingermarks to plates.

US\$3,000 - 4,000



103

ART OF THE VIENNA MODERNIST MOVEMENT.

HOFFMANN, JOSEF. 1870-1956. With FELICIAN VON MYRBACH, KOLOMAN MOSER, And ALFRED ROLLER. *Die Fläche*. Vienna: Anton Schroll, [1902].

4to (304 x 206 mm). Title page with decorative border, 192 pp with numerous color lithographic illustrations, some full-page. Contemporary half brown morocco and patterned cloth. Covers detached, spine heavily worn, front free endpaper detached, library perforated stamp through title page, scattered spotting and fingermarks.

Provenance: Forbes Library, Northampton, MA (bookplate and stamp to title page).

FIRST EDITION of this seminal review of the graphic arts of Vienna Modernism, published at the dawn of the Wiener Werkstatte. The plates present examples of the movement's application to posters, books, textiles, jewelry, art glass, and other forms of design. The bold multi-color illustrations showcase artists such as Franz Karl Delavilla, Urban Janke, Moriz Jung, Bertold Löffler, Gustav Marisch, Wenzel Oswald, Minka Podhájská, Jutta Sika, and others. A second volume was published in 1910.

US\$4,000 - 6,000

Art and Artists Books: Illustration Art

Lots 104 - 126



104

HIRSCHFELD, ALBERT. 1903-2003.

Ink on board, "Sir Cecil Beaton and the Queen Mother," 762 x 558 mm, undated (1973), signed by the artist in the image at lower right, matted, verso with pencil marks, some adhesive tape at edges, board maker's label (Saunders).

Published: Town and Country, 1973; Hirschfeld: Art & Recollections from Eight Decades, New York: Scribner's, 1991.

Photographer Cecil Beaton produced numerous portraits of the Queen Mother, but here Hirschfeld has portrayed both the photographer and his subject, seated in an indoor garden with cocktail glasses in hand.

Property from a Private Seattle Couple

US\$2,000 - 3,000



105

ROBINSON, WILLIAM HEATH. 1872-1944.

Ink and monochrome watercolor on board, "How to Know When there is an Incendiary in the Loft," highlighted in a few places in white gouache, 415 x 325 mm, undated (1941), signed "W Heath Robinson" in image at lower left, captioned in lower margin at left, with various notations on verso including Robinson's name twice, and giving his address as "25 Southwood Avenue, Highgate N.E." Chipped at corners, tape and old tape residue on edges some pencil rules and numerals partially erased on recto margins, light soiling and spotting. Published: *The Sketch*, February 19, 1941, p 8.

W. Heath Robinson was one of three brothers who became celebrated English illustrators. "Heath Robinson" (like "Rube Goldberg") has entered the language to describe any ingenious but impossibly complex mechanical contraption. This device, according to the explanation accompanying its original publication in *The Sketch*, "makes it impossible for anyone to remain unaware of the presence of an incendiary bomb in the loft."

Property from a Private Seattle Couple

US\$1,000 - 2,000



106

ROBINSON, WILLIAM HEATH. 1872-1944.

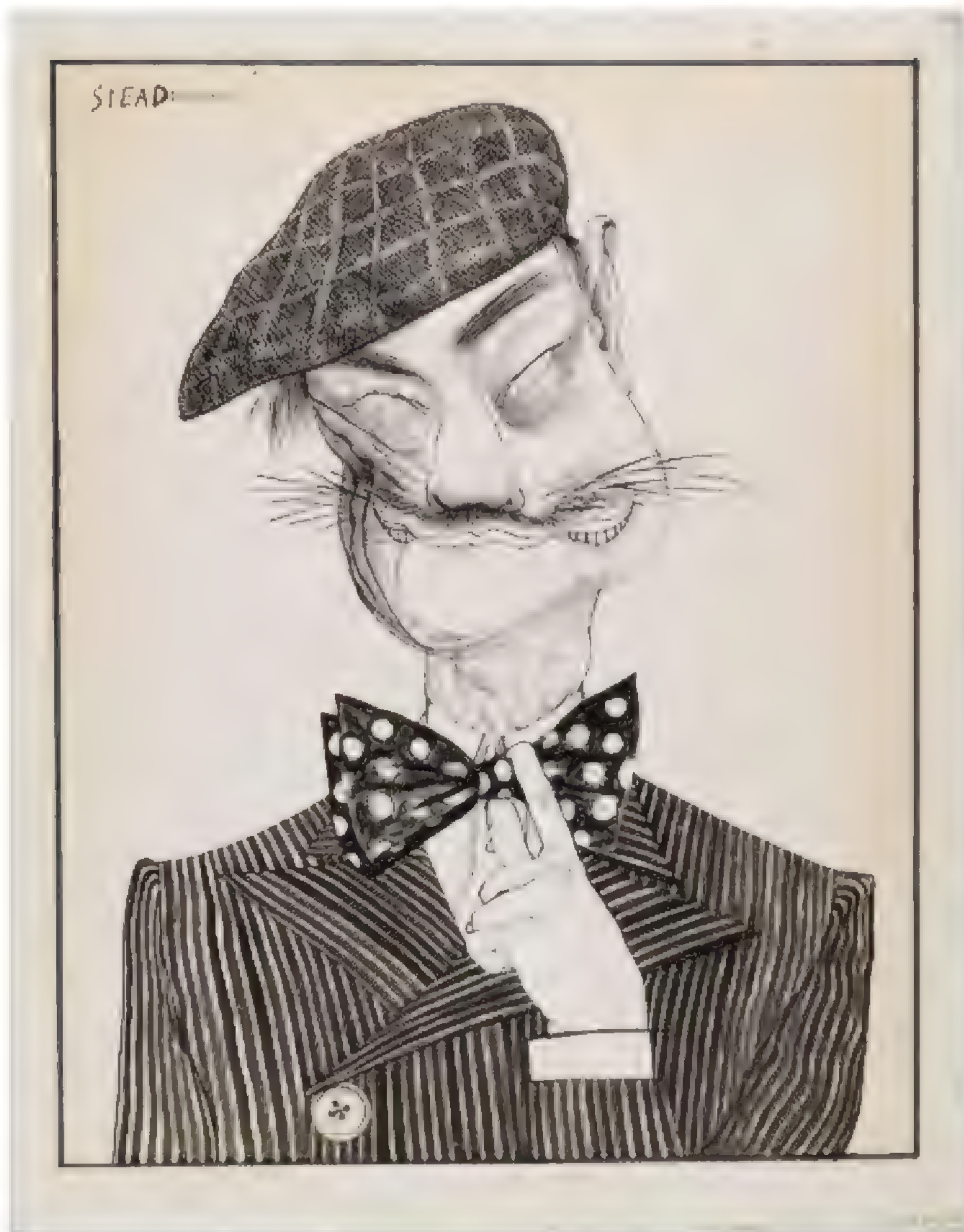
Ink and monochrome watercolor on board, "The New Scissor Anti-Tank Trap," 405 x 310 mm, undated (1940), signed "W Heath Robinson" in image at lower left, with agency stamp and notations on verso including Robinson's name twice, and his address at "25 Southwood Avenue, Highgate N.E." Matted. Old tape residue on verso edges, a few very light smudges.

Published: *The Sketch*, July 24, 1940, p 10.

W. Heath Robinson was one of three brothers who became celebrated English illustrators. His specialty was wildly complex and whimsical contraptions, and he was not above applying his humor to the dire situations of WWII. Here, he provides a diagram of how to set a "simple" trap for invading German tanks.

Property from a Private Seattle Couple

US\$1,000 - 2,000



107

STEADMAN, RALPH. B. 1936.

Ink on board, "Enoch Powell as a Pussycat," 560 x 435 mm, signed "Steadman" at upper left, small stray line in ground erased with gouache, matted, pencil notations to lower margin, including working title "Honest Enoch, That's Me Cock!," adhesive stains to verso.

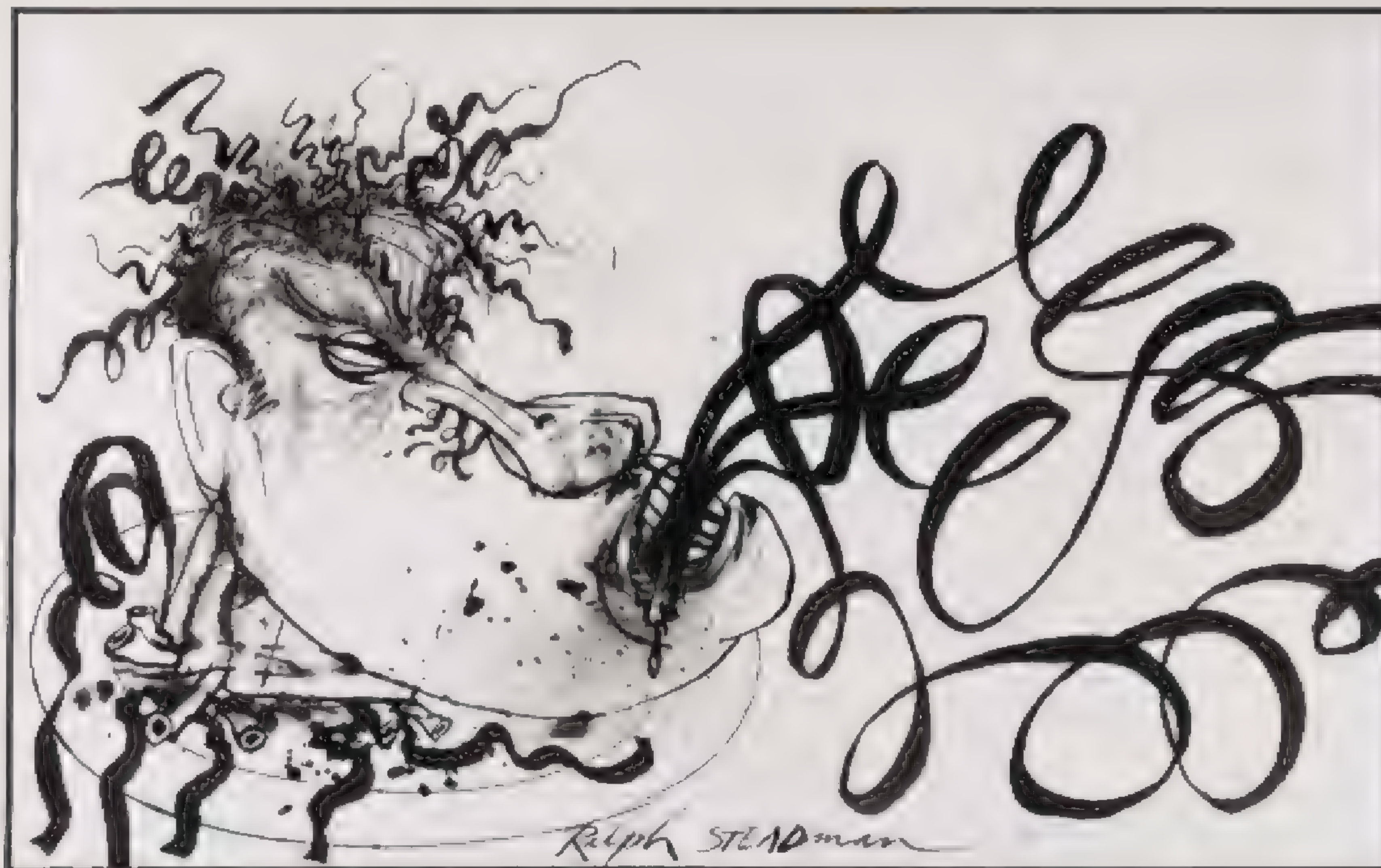
Published: *Private Eye*, May 10, 1968, p 8.

Provenance: Purchased directly from the artist in the mid 1970s.

John Enoch Powell (1912-1998) was a British conservative MP. He was ravaged in *Private Eye* for his anti-immigrant views, which included a page of farcical "letters to the editor," all of them defending Powell and starting with the phrase "I am no racist, but...." accompanied by Steadman's caricature.

Property from a Private Seattle Couple

US\$1,200 - 1,800



108

STEADMAN, RALPH. B. 1936.

Ink on paper, Richard Nixon's Head on a Platter, 412 x 625 mm, signed "Ralph Steadman" at lower edge of image, matted, a few pencil notations to lower margin, ink stains and old adhesive tape on verso.

Steadman's frenetic illustration style was perfectly suited to Hunter S. Thompson's "gonzo" journalism. A frequent target of both Steadman and Thompson was Richard Nixon, depicted here as a head being served up on a plate, with reels of magnetic recording tape spewing from his mouth. Undoubtedly drawn to illustrate Nixon's predicament during the Watergate scandal, this image was probably never used in print.

Property from a Private Seattle Couple

US\$1,500 - 2,000



109

VAN ALLSURG, CHRIS. B.1949.

Original storyboard illustration, for *The Wretched Stone*, [Houghton Mifflin Company, 1991], pencil on tracing paper (183 x 281 mm), signed "C V Allsburg" (lower right), matted and framed to 335 x 425 mm.

ORIGINAL ART FROM VAN ALLSBURG'S CAUTIONARY TALE ABOUT THE DANGERS OF TOO MUCH TELEVISION. The men depicted here play music and dance to keep themselves entertained aboard the *Rita Anne* before succumbing to the effects of the stone making them lazy and disinterested.

US\$1,000 - 1,500



ART AND ARTISTS BOOKS

110

ROCKWELL KENT'S "WHALE IN A CAN."

MELVILLE, HERMAN. 1819-1891. KENT, ROCKWELL, Illustrator. *Moby Dick; or The Whale*. Chicago: The Lakeside Press, 1930. 3 volumes, 4to (291 x 206 mm). Designed by Rockwell Kent and illustrated throughout with his wood engravings. Publisher's black cloth with beveled boards stamped in silver, top edges stained black, in aluminum slipcase, acetate dust jackets with paper flaps. An excellent set overall, offsetting from illustrations as usual, spines slightly faded, chips from acetate jackets, stray marks to slipcase.

ONE OF KENT'S GREATEST ACHIEVEMENTS AS AN ILLUSTRATOR AND BOOK DESIGNER. One of 1,000 copies.

US\$4,000 - 6,000



111

KLINGER, MAX. 1857-1920.

Intermezzi, Opus IV, 1881. Nuremberg: Theodore Stroefer, 1881. Folio (630 x 450 mm). 12 etched plates. Publisher's quarter cloth and printed boards, cloth ties at edge, modern archival box. Covers somewhat soiled, fourth plate trimmed and torn across center with old repair on verso, scattered foxing.

Provenance: Sold to benefit the Acquisition Fund of the Fine Arts Museums of San Francisco; Bequest of John Gutmann.

Singer 52-63.

US\$1,000 - 2,000



112 □

LETBETTER, DENNIS. B. 1954. Photographer.

This Book is an Object. San Francisco: Greenwood Press, 1989.

8 gelatin silver contact prints by Letbetter, on in 3D when viewed with glasses provided in pocket at rear paste-down, text by Rene Fontaine. Publisher's wrappers, card slipcase. *LIMITED EDITION*, no 91 of 115 copies signed by Letbetter. Minimal wear.

Provenance: Sold to benefit the Acquisition Fund of the Fine Arts Museums of San Francisco, gift of Jack Stauggacher through the Artist Book Council.

US\$500 - 700



113

ANDRÉ MASSON ILLUSTRATED ODYSSEY.

HOMER. FL. 8TH CENTURY B.C.E. *L'Odyssée*. Paris: Alessandro Ronzon, 1978.

Large folio (665 x 510 mm). 12 aquatint and etched color plates, each signed and numbered, text by Jacques Lassaigue.

Loose in publisher's white card portfolio wrapped in glassine, publisher's blue cloth clamshell box stamped in black. Light soiling to box, a few stray marks.

LIMITED EDITION, number 3 of 120 copies, from a total edition of 140.

US\$1,000 - 2,000



114

A GROUP OF PORTRAITS BY JACK MITCHELL (1925-2013).

A group of fourteen gelatin silver photographs of artists, dancers, and film personalities by Jack Mitchell, 353 x 279 mm and smaller, photographer's credit stamp on the verso of each, all but one signed "JM" and inscribed with the name of the subject in pencil on the verso.

Beginning his career as a military photographer during World War II, Mitchell rose to prominence photographing famous figures of American popular culture throughout the second half of the 20th century. He worked extensively with the American Ballet Theater and Alvin Ailey Dance Theater, becoming one of the preeminent dance photographers in the world. Subjects present here include Warhol stars Candy Darling, Jackie Curtis, Joe Dallesandro and Sylvia Miles, Silvia Miles, Jane Firth, Holly Woodlawn, as well as Martha Graham, Merce Cunningham, Alfred Hitchcock, and Robert Indiana, among others.

US\$1,000 - 1,500



115 □

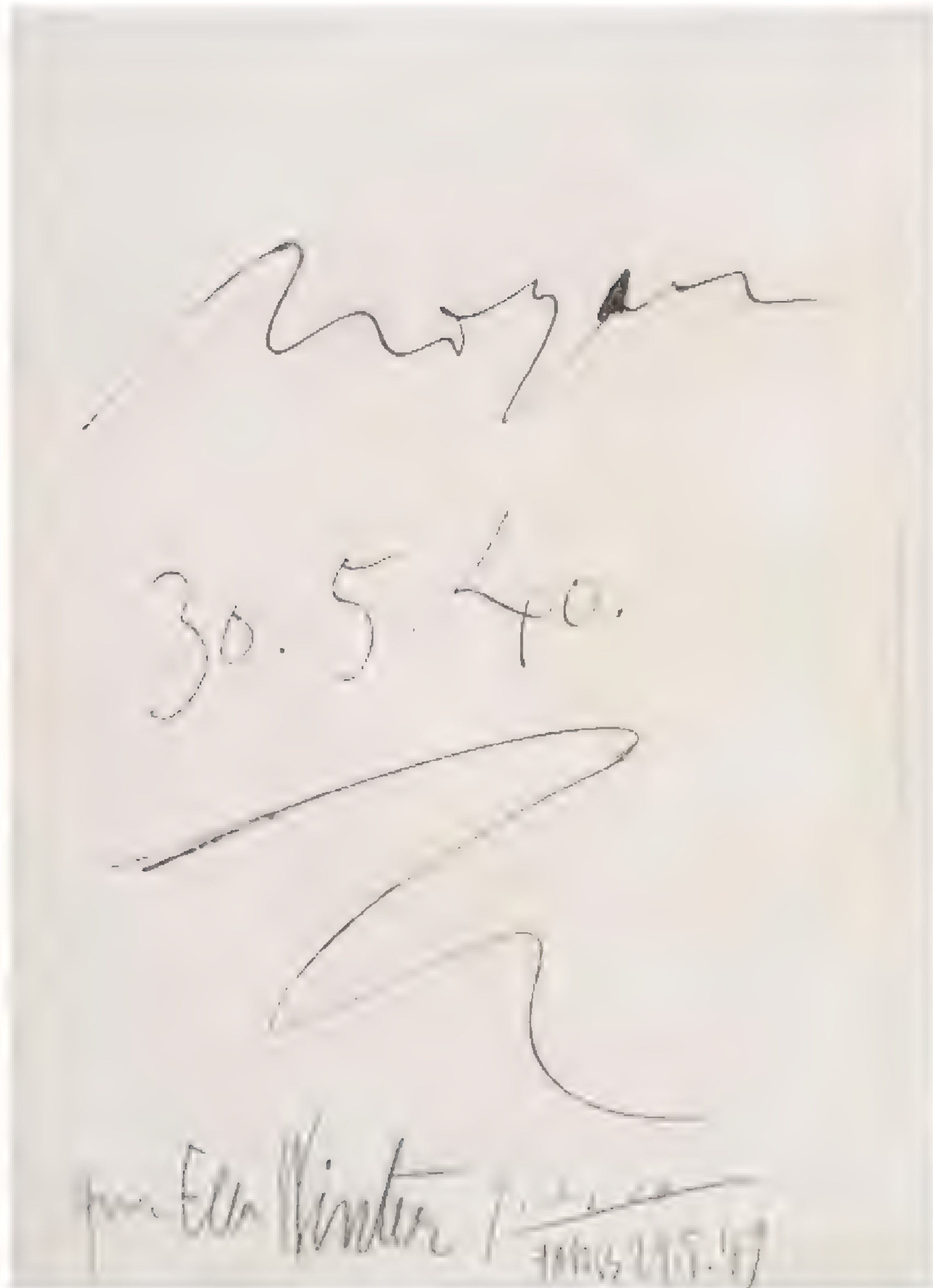
PICASSO'S OVID, WITH REMARQUED CANCELLED PLATES ON CHINE.

OVID. 43 B.C.E.-17 A.D.E. PABLO PICASSO. 1881-1973. Illustrator. *Metamorphoses*. Lausanne : Albert Skira, 1931.

4to (325 x 258 mm). 15 half-page engraved illustrations after Picasso, lacking the 15 hors text, additional suite of 30 cancelled plates bound in. 20th-century black morocco, spine with 4 raised bands, titled in gilt, top edge gilt, silk endleaves, slipcase. Minimal wear.

LIMITED EDITION, with one of only 10 sets of cancelled plates on chine, with original remarques by Picasso bound in at rear, number 114 of 145 copies, on Arches paper, *SIGNED* by Picasso on the limitation page, the additional suite numbered "V" and initialed by the publisher, one of 10 sets on *papier de chine*. Goepfert-Cramer 19; Strachan, *The Artist and the Book in France* p 340.

US\$6,000 - 9,000



116

PICASSO SIGNED FACSIMILE SKETCHBOOK.

PICASSO, PABLO. 1881-1973. Paris: Éditions Cahiers d'Art, 1948. Folio. 40 lithographic plates, one printed in blue. Publisher's quarter red cloth and black textured boards, printed slipcase. Small tear to lower joint, light wear to covers, wear and light soiling to slipcase. *Provenance:* Ella Winter (inscription).

SIGNED BY THE ARTIST ON THE FRONT PASTE-DOWN: "Pour Ella Winter, Pablo Picasso, Paris, 29.5.49." Published in a limited edition of 1,200 copies, this is a facsimile of the artist's sketchbook of drawings made in Royan between May and August of 1940. Ella Winter was an Australian-British author and pro-labor political activist. Her papers, along with those of her husband, Hollywood screenwriter Donald Ogden Stewart, are housed at the Beinecke Library at Yale University.

US\$3,000 - 5,000



117

PICASSO ORIGINAL DRAWING IN FACSIMILE SKETCHBOOK.

PICASSO, PABLO. 1881-1973. *Picasso Sketchbook*. London: Thames and Hudson, 1960.

Folio. Letterpress foreword by Georges Boudaille 25 leaves of color and black and white lithographic illustrations, with an original sketch (unsigned) in red crayon on verso of leaf 8. Publisher's linen portfolio stamped in colors, with pockets for letterpress portion at front and spiral-bound facsimile notebook at back inside covers. Light handling wear, offsetting from original drawing to opposite plate.

Provenance: Ella Winter (British/Australian activist, 1898-1980), by descent to the current owner.

WITH AN ORIGINAL DRAWING BY PICASSO. LIMITED EDITION, one of 250 copies of this facsimile of Picasso's sketchbook, with illustrations dating from between November 1955 and January 1956. The drawing in red crayon depicts the shooting of members of the Paris Commune in 1871, and is captioned, but not signed, at the lower margin of the image. Kibbey 265.

US\$8,000 - 12,000



118 □

RODIN, AUGUSTE. 1840-1917.

Autograph Note Signed ("Rodin") to Mr. [Leon] Goulette, thanking him for a note in *L'est Republicain*, 1 p., small 8vo, n.p., July 16, 1892, ink on paper, fold creases, tipped to backing, matted and framed together with a photo of Rodin and a printed translation of the letter.

Rodin writes to Goulette, the publisher of *L'est Republicain*, saying "I wish to send you my thanks for the kindness you have accorded me in your journal ... Receive the assurance of my consideration. Goulette founded the newspaper in Nancy in 1889, with a political slant toward anti-Boulangism (i.e., in opposition to the politics of Georges Boulanger, Minister of War, who was socially conservative and bellicose toward Imperial Germany). The publication survived the disruption of two world wars, and is still in operation today.

US\$300 - 500



119

JOHN SINGER SARGENT PORTRAIT PHOTO.

COBURN, ALVIN LANGDON. 1882-1966. *Portrait of John Singer Sargent*. Photogravure print, proof before letters (no printed plate number or facsimile signature), 242 x 178 mm, titled "John S. Sargent" in pencil on the mount in Coburn's hand, tipped onto a mount, matted and framed. Fine.

Provenance: Roy A. Davids (his sale, Bonhams, London, October 24, 2005, lot 213).

This photo was taken in Chelsea in January 1907 for the book *Men of Mark* (1913). American by nationality, Sargent (1856-1925) was born in Florence and lived most of his life in Europe. He is best known for his portraits of Edwardian society figures.

US\$600 - 800



120

“UNE TRES RARE ET SUPERBE EDITION FORT COTEE.”

SCHMIED, FRANÇOIS-LOUIS, illustrator; and JOSEPH-CHARLES MARDRUS. *Histoire charmante de l'adolescente sucre d'amour*. Paris: F. L. Schmied, 1927.

4to (272 x 215 mm). 7 full-page wood engravings (4 signed in pencil by Schmied), large folding plate forming a triptych, 35 decorative bands and headers, 32 decorated initials and vignettes, numerous line-fillers and letters, all designed by Schmied in the Art Deco style, and hand-colored at the atelier of Jean Dunand. Contemporary burgundy morocco by George Crette (stamped signature on the upper turn-in), spine lettered in gilt, blue morocco doublures, watered silk endleaves, all edges gilt, matching slipcase. Spine sunned, light rubbing to joints, a few scuffs to slipcase.

A HIGH SPOT OF ART DECO BOOKMAKING, LIMITED TO 25 COPIES, this one number XXII on japan, SIGNED by Schmied on the limitation page. This edition had completely different illustrations from another edition of the same title produced in 1927. Schmied raised Art Deco to its highest level in the field of bibliophilic publishing in

France and was responsible for every aspect of the production of his books. He engraved all of the woodcut decorations and plates for *Histoire* and printed them himself as well as designed the layout of the text, which was printed with the assistance of his son Theo and P. Guillemat. His originals, as they were for his 1926 *The Arabian Nights: Histoire de la princesse Boudour* were sent out to be colored at the studio of Jean Dunand. Mardrus was born in Egypt and educated in Lebanon, and as a physician and eminent Orientalist was a fixture in the intellectual circles of Paris. This was the second Schmied conceived work based on Mardrus's translations of *Arabian Nights*. In his dedication (printed in facsimile of his autograph), he gives full credit to Schmied for the realization of this work: “Dear Schmied, it is to please you that this unpublished text has been developed. Without you, without your enthusiasm, it would still be in nothingness. Your friend, J. C. M.” Carteret IV, 263 (“une tres rare et superbe edition fort cotee”).

US\$8,000 - 12,000



121

RARE PRE-PUBLICATION COPIES OF VERVE.

Two rare pre-publication advance "dummy" copies of Verve with lithographs by Chagall and Matisse including:

1. CHAGALL, MARC. 1887-1985. *Drawings for the Bible*. Verve. Vol. X, No. 37-38. [New York: Harcourt, Brace and Company, Inc., 1960]. Folio (353 x 261 mm). 6 full page and 5 double page lithographs in colors with 12 full page lithographs in black by Chagall printed by Mourlot, additional facsimile reproductions of Chagall's work throughout. Plain white boards, dust jacket present by heavily torn. With typed letter from publisher to Lloyd Haimert of Main Street Bookstore, Chicago, Illinois loosely inserted.

2. MATISSE, HENRI. 1869-1954. *The Last Works of Matisse*. Verve. Vol. 9, no. 35-36. New York: Harcourt, Brace and Company, Inc., 1958.

Folio (353 x 261 mm). 5 full page, 2 double page, and 2 folding lithographs in colors by Matisse printed by Mourlot, additional facsimile reproductions of Chagall's work throughout. Plain white boards, dust jacket present but heavily torn.

WITH 20 COLOR LITHOGRAPHS PRINTED BY MOURLOT, 11 in the Chagall volume, and 9 in Matisse. These advance "dummy" copies of Verve were printed in extremely limited quantities exclusively for book dealers to help market the final product, making them quite scarce. The letter accompanying the Chagall volume indicates that only 36 examples were printed and sent only to "stores we expect will sell the greatest quantities of this book."

US\$800 - 1,200



122

WARHOL'S FIRST SOLO EXHIBITION.

WARHOL, ANDY. (1928-1987). *Andy Warhol: Institute of Contemporary Art University of Pennsylvania*. Philadelphia: Institute of Contemporary Art, University of Pennsylvania, 1965.
8vo (180 x 137 mm). 19 single page and 8 double page reproductions of his work plus portrait of Warhol printed on white, green, and silver colored paper. Original stiff printed wrappers featuring Warhol's iconic Campbell's Soup Can motif backed with black tape. Toning to covers, light creasing to corners of upper cover, portrait of Warhol partially detached.

FIRST EDITION with all plates secure in binding of scarce and fragile catalogue from the first solo museum exhibition of Andy Warhol. Designed by Ben Brillo, the catalogue features many of the works that would go on to define Warhol's innovative career as one of America's most famous artists.

US\$1,000 - 1,500



123

WILEY, WILLIAM T. 1937-2021.

WHILHELM, RICHARD. translator. *A Suite of Daze*. Chicago: Landfall Press Inc., 1977.

Folio. 14 original etchings on Arches crème paper, 13 (excluding the title page) initialed by the artist in pencil. Publisher's red-brown half morocco and suede, gray cloth-covered box, later archival outer box. Slight rubbing to covers, browning to inside of box.

Provenance: Sold to benefit the Acquisition Fund of the Fine Arts Museums of San Francisco; Gift of Roselyn C. Swig.

LIMITED EDITION, number 24 of 50 copies, *SIGNED* by Wiley on the colophon.

US\$1,000 - 2,000



124

FIRST PRINTED EDITION OF "WHISTLER'S MOTHER."

WHISTLER, JAMES MCNEILL (AFTER). 1834-1903. JOSEY, RICHARD, engraver. *Arrangement in Grey and Black No. 1: Portrait of the Artist's Mother*. London. Henry Graves & Co, [1878]. Aquatint, engraved by Richard Josey, 438 x 440 mm. Signed lower left by Whistler, including his butterfly mark, and signed by Richard Josey lower right.

THE FIRST PRINTED APPEARANCE OF WHISTLER'S MOTHER, commissioned by Whistler's friend and entrepreneur (as well as creditor) Charles Augustus Howell. Whistler, facing deep financial losses, had put the painting up for collateral against his debt, and hoped that sales of the print would rescue him.

US\$1,500 - 2,500



125

CHINESE PORCELAIN.

YÜAN-PIEN, HSIANG. 1525-1590. *Noted Porcelains of Successive Dynasties*. Beijing: Chih Chai Publishing Company, 1931.

Folio. 83 color lithographic illustrations, text in English and Chinese, English translation by Kuo Pao-Ch'ang and John C. Ferguson.

Publisher's limp mustard yellow silk, stitched in traditional Chinese style, folding silk-covered board box with decorative scroll panels, synthetic bone clasps. Some soiling and browning to box, minimum handling wear.

The wealthy merchant Xiang Yuanbian (Hsiang Yüan-Pien in the old transliteration) was known for his unparalleled private collection of painting, calligraphy, ceramics and works of art, despite the fact that he was neither a member of the imperial household nor the literati class. He managed to possess objects that were once unobtainable, from imperial collections.

US\$2,000 - 3,000



126 □

ART BOOKS, 19TH CENTURY.

A group of 2 works in 3 volumes:

1. DORÉ, GUSTAVE. 1832-1883. Illustrator. *Die heilige Schrift.*

Stuttgart: Eduard Hallberger, c. 1880. 2 volumes. Folio (410 x 305 mm). 230 wood engraved illustrations. Contemporary red morocco, beveled covers, ornately decorated in gilt and blind, gilt edges.

Rubbed, corners bumped, scattered foxing.

2. DARLEY, FELIX OCTAVIUS CARR. 1822-1888. Illustrator. And WASHINGTON IRVING. Author. *The Legend of Sleepy Hollow.* [New York]: The American Art-Union, 1849. Oblong folio (320 x 388 mm).

6 engraved plates. Publisher's printed wrappers. Both wrappers detached, chipping to edges, scattered stains and foxing.

Provenance: Sold to benefit the Acquisition Fund of the Fine Arts Museums of San Francisco; Museum purchase, Achenbach Foundation for Graphic Arts.

US\$500 - 700

Musical Manuscripts from the Collection of Maestro Hans Bauer

Lots 127 - 141



Maestro Hans Bauer (1935-2023) was a world-renowned Austrian/Canadian conductor and accomplished violinist. He formed this small but choice collection of musical autographs. His sister Hertha Bauer (1919-1996), who worked at HP Kraus for more than 25 years assisted him forming this collection (lots 127-141).

The photographer Yousuf Karsh (1908-2002) one of the great portrait photographers of the 20th century, is best known for his famous portraits of Churchill, titled The Roaring Lion 1941, Einstein, Hemingway and others. (The photograph of Bauer by Karsh is included in lot 141).



127

BARTÓK, BÉLA. 1881-1945.

Autograph Postcard, in Hungarian, to János Busitia, regarding collecting recorded samples of Romanian folk music, 1 p, on verso of photo postcard, [Lofoten, Norway], July 12, 1912, with Norwegian stamp and cancellation. Together with a transcription in German, a signed photograph of violinist Joseph Szigeti, a calling card of Egyptian pianist Tasso Jannopoulo with an address and the name "Vladimir Horowitz" on the verso in pencil, and a small card signed by Czech violinist Jan Kubelik. Some toning and light wear. Contained in a small red cloth portfolio stamped "BARTOK" in gilt.

Bartók writes to his Romanian friend János Busitia (1876-1953) while on a trip to Norway: "Greetings from the Highlight of my trip! I don't know whether I wrote to you that Kiriak was here in Budapest and wanted to ask me for advice on how to collect music with phonographs, which devices are the best, etc., since he was commissioned by the Academy in Bucharest to record Romanian folk music. I pointed out to him that he should not research among teachers and intellectuals, but in the smallest hidden villages." The two men worked together on a project to gather recordings of Romanian folk songs, and Bartók dedicated the "Romanian Folkdances" (1915) to Busitia.

US\$800 - 1,200

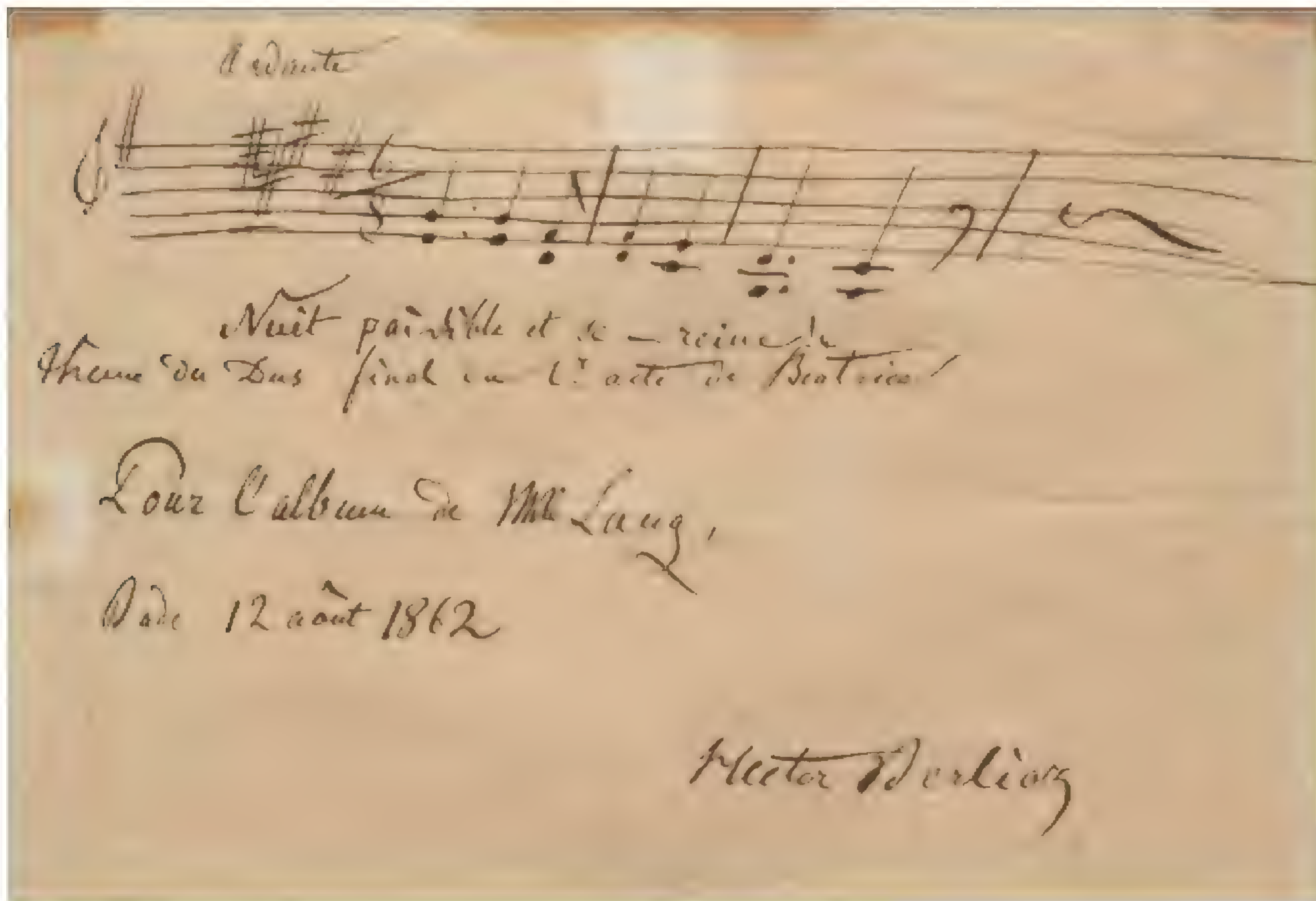


128

BEETHOVEN MUSICAL NOTATION IN TOSCANINI'S HAND.

BEETHOVEN, LUDWIG VAN. 1770-1827. And ARTURO TOSCANINI. 1867-1957. Autograph Note Signed ("Arturo Toscanini"), with three bars of music, and annotated "*L.V. Beethoven*" at top right, undated, on card, framed and matted to 50 x 90 mm. Faded.

US\$800 - 1,200



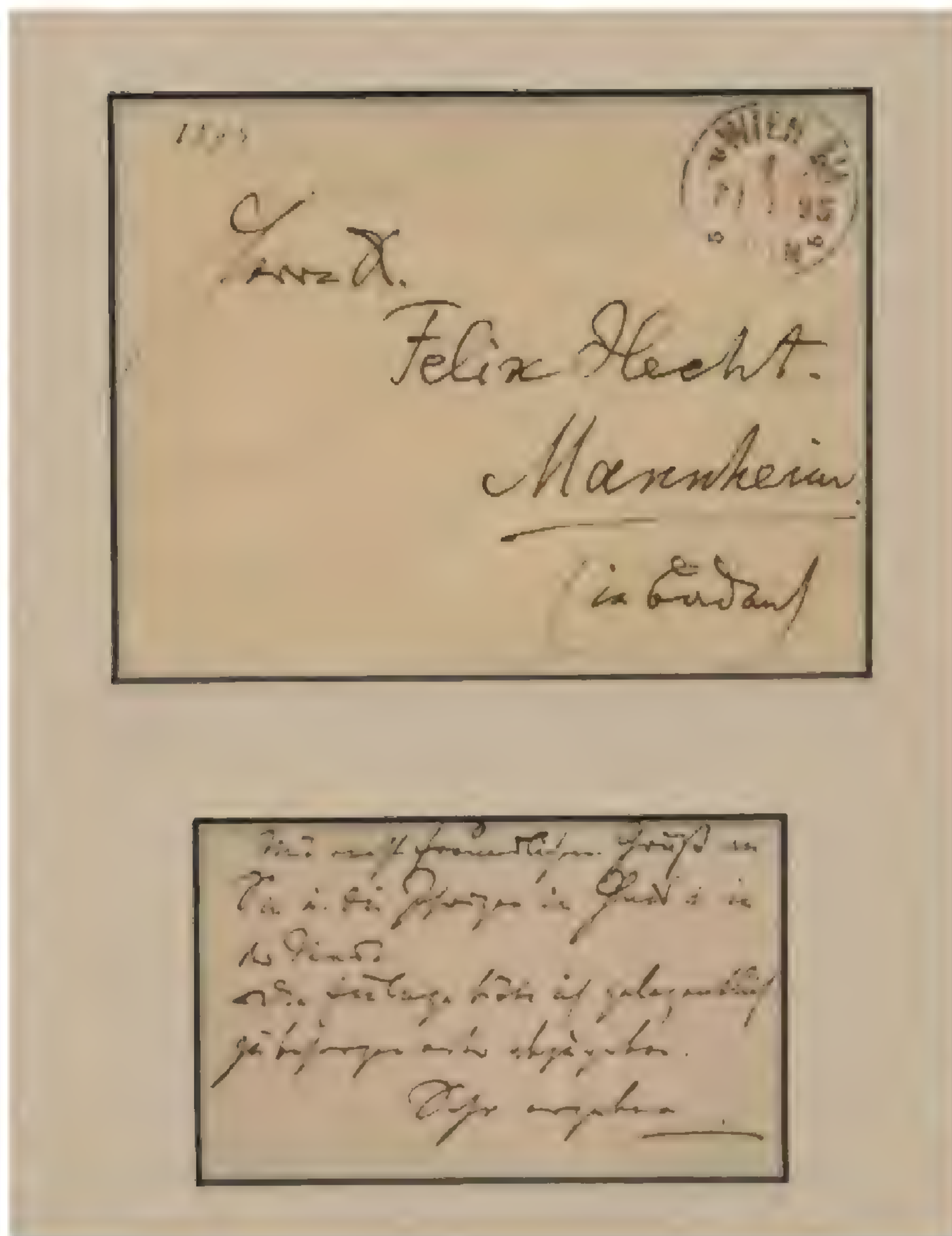
129

BERLIOZ, HECTOR. 1803-1869.

Musical Quotation Signed ("Hector Berlioz"), being 1 bar of music from *Béatrice et Bénédict*, 1 p, 8vo (approximately 160 x 230 mm), Baden-Baden, August 12, 1862, in ink with hand-drawn line of musical staff at top, with an inscription below in French identifying the bar of music as "theme du Dus final du 1^{re} acte de Beatrice," and addressing it "Pour l'album de Mlle Lang" above the date. Fold creases, browning, repaired tears to 2 edges at fold creases. Matted and framed.

Berlioz wrote the libretto for his comic opera *Béatrice et Bénédict* himself, based upon Shakespeare's *Much Ado About Nothing*. Its first performance was August 9, 1862, in Baden-Baden.

US\$2,000 - 3,000



130

BRAHMS, JOHANNES. 1833-1897.

Autograph Note, unsigned, to Felix Hecht, on verso of a calling card printed with Brahms's name, with typed address at lower right: "Wieden, Karlsgasse 4, together with a monogrammed mailing envelope address to Hecht in Mannheim, dated 1895 at upper left, with postage stamp bearing a Vienna cancellation dated January 1, 1895. Slight browning. Stamp faded. Matted and framed, double-glazed.

Writing from his last home, at Karlsgasse 4 in the Wieden district of Vienna, Brahms writes a quick note soliciting an update from his friend and patron, Felix Hecht: "With kind regards to you and your household. I ask for the allowance to be sent.... Hecht and his wife Helene were at the center of the culture scene in Mannheim, where they were among the founders of the local academy of music. Brahms had stayed at their home — today known as Villa Hecht — as their guest when visiting the German city.

US\$800 - 1,200

131

BRUCKNER, ANTON. 1824-1896.

Autograph Letter Signed ("Anton Bruckner"), to "Dearest friend! Noble Patron!," 2 pp recto and verso, 8vo, Vienna, July 9, 1883, on lined paper, fold creases, lower edge tearing at crease, light spotting. Together with a photograph of Bruckner on his deathbed, and a folder of correspondence regarding purchase of the letter in 1971, all contained in a modern blue card portfolio.

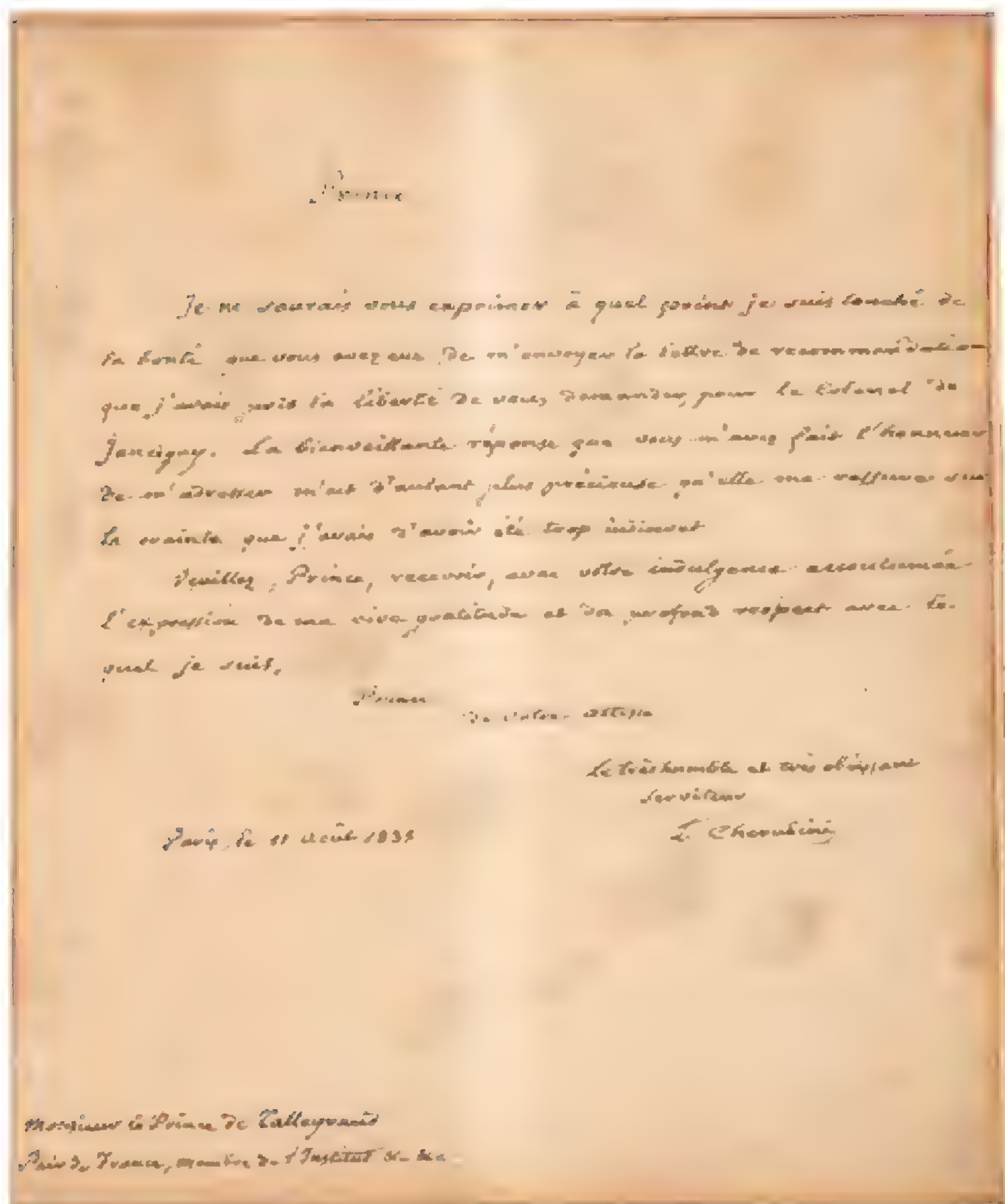
Provenance: J.A. Stargardt, direct sale, 1971 (correspondence).

Viennese composer Anton Bruckner was best known for his sacred music, and his symphonies, which were monumental and deeply spiritual — sometimes referred to as "cathedrals of sound." Here he writes to an unidentified patron to express his distress upon learning that he is moving to Bremen: *"I was told that your ladyship and you are leaving Vienna. It's painful to congratulate one for something that you feel very sorry about. But one's own self-interest has to give way; and may heaven make it so that my noble and artistic couple will be extremely happy in Bremen, that is my fondest wish.... I kiss the hand of your gracious [wife], and offer most sincere thanks along with brotherly greetings."* Bruckner relied on the patronage of Austro-Hungarian aristocrats, as well as successful businessmen and even other composers. It is no surprise that he would feel a sincere loss at having one of them depart to another city.

US\$8,000 - 12,000

meiner herzlichsten Gratulation!
- die eindrucksvollen auberginen-
artigen blauen blauen Linsen
von denen garisch für die
heißte Stimmung ist,
auch so sehr in die in einem
Linsen. Meinem Handbuch die
in der Linsen, in der Linsen
nach der Linsen von
Linsen

Japan,
9. Juli 1883. Auf so sehr
in der Linsen
Rufan Linsen



132

CHERUBINI, LUIGI. 1760-1842.

Autograph Letter Signed ("L. Cherubini"), to Charles Maurice de Talleyrand-Perigord, thanking him for a letter of recommendation, 1p, 4to (239 x 197 mm), Paris, August 11, 1835, in French. Laid down on heavy paper, in folding mat with acetate window. Traces of fold creases, browning and scattered spotting.

The Italian composer Cherubini writes to the French diplomat de Talleyrand-Perigord, addressing him as "Prince," and thanks him for a letter recommending him to a Colonel de Jancigay.

US\$200 - 300



133

CHOPIN, FRÉDÉRIC. 1810-1849.

Autograph Musical Quotation Signed ("F. Chopin"), being 8 bars of music from *Piano Sonata No. 2 in B flat Minor*, 1p, small 4to (approximately 205 x 233 mm), Paris, November 28th, 1837, signed at lower right and dated below the signature, with a tempo notation of "Lento cantabile" at upper left. Light browning, a bit faded. Mounted and glazed in a 19th-century music box frame (not functioning).

A RARE MUSICAL QUOTATION in Chopin's hand, signed in 1837. This is probably the only surviving autograph manuscript of a portion of one of Chopin's most recognized works, the "Marche funèbre" from the *Piano Sonata No. 2 in B flat Minor*, Op. 35, completed in 1839. It was apparently written as a gift to an unnamed recipient. The 8 bars included in this manuscript may have been initially intended as the

beginning of a different slow movement instead of being part of the "Marche funèbre." Customarily, if Chopin were to make a gift of a portion of music, it would be from the beginning of the piece, as were almost all of his other presentation manuscripts. In addition, the tempo indication of "Lento cantabile" does not appear in the final version of the "Marche funèbre." This manuscript suggests a striking story of the genesis of the "Marche," one in which Chopin later appropriated the beginning of this work or movement for another purpose: the contrasting middle section of the march.

US\$10,000 - 15,000



134

STRADIVARIUS INSTRUMENTS.

HILL, WILLIAM HENRY. With ARTHUR F. HILL and ALFRED E. HILL.
Antoine Stradivarius: sa vie et son oeuvre (1644-1737). London: W.E.
Hill & Co., 1907.

4to. 30 colored plates, captioned tissue guards, numerous illustrations
in text. 20th-century half red morocco and marbled boards, spine with
5 raised bands, top edge gilt, slipcsae.

First French edition, translated from the 1902 English edition by
Maurice Reynold and Louis Cézard. Written by the eponymous sons
of the founder of W.E. Hill & Co., this is the definitive reference on the
rarified field of Stradivarius stringed instruments. Founded in 1880,
W.E. Hill & Co. has handled many of the most famous instruments by
the great maker, as well as those by other great Cremona luthiers.

US\$200 - 300



135

RAVEL, MAURICE. 1875-1937.

Postcard Signed ("Maurice Ravel") with an autograph bar of music, photographic image of *Claustro de la Catedral* (cathedral cloister) from Pamplona on recto, undated, without address or franking. Slight browning and fading. Matted and framed with double-glazing.

This autograph quotation consists of the opening of Ravel's "Rapsodie Espagnole," composed in 1907 for piano four-hands and orchestrated in 1908. The four-note descending motif, seen in the first four notes, is prevalent throughout the "Rapsodie" and serves as a unifying motivic device. Ravel was of Swiss-Basque descent and was fascinated by Spanish music and culture throughout his career. The "Rapsodie" reflects the profound influence this music had on his compositional technique and style.

US\$3,000 - 5,000



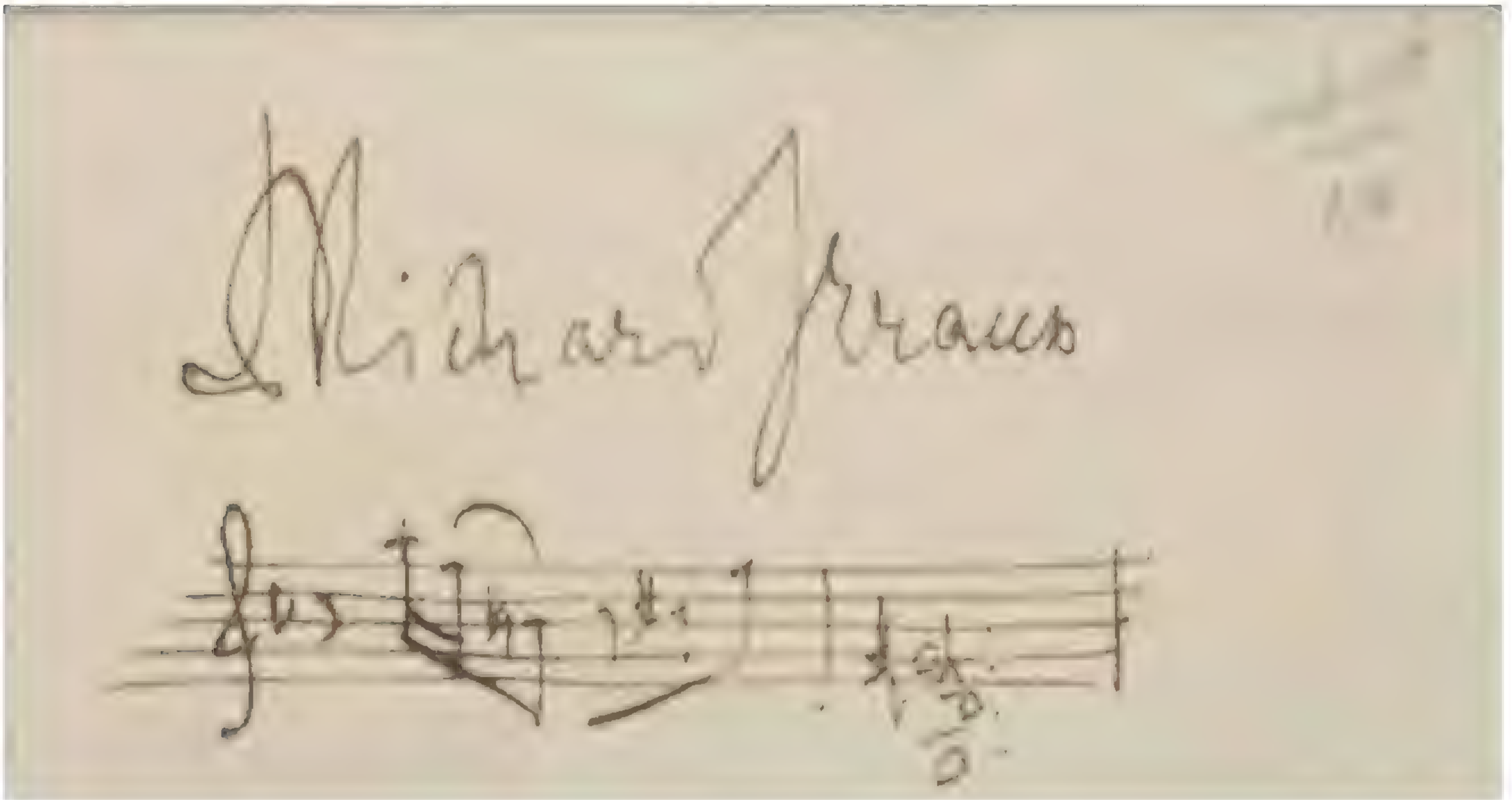
136

REGER, MAX. 1873-1916.

Musical Quotation Signed ("Max Reger"), being a bar of music in four measures, 1 p, 8vo, n.p., n.d., in pencil with hand-drawn musical staff, inscribed "*Zur frdl. [freundlichen] Erinnerung*" (in kind memory) before signature, on verso of printed photographic portrait of Ludwig Ganghofer, signed. Some creasing and browning, traces of Ganghofer's ink signature bleeding through. Matted and framed.

Max Reger was a composer, conductor, and professor of music in Leipzig, who served as music director to the court of Prince George II of Saxe-Meiningen, and taught at the Royal Conservatory at Leipzig.

US\$800 - 1,200



137

RICHARD STRAUSS AUTOGRAPH MUSICAL QUOTATION.

Autograph Note Signed ("Richard Strauss"), on card, with two bars of music, undated, approximately 45 x 85 mm, matted and framed. Pencil notation at upper right, very light soiling.

US\$800 - 1,200



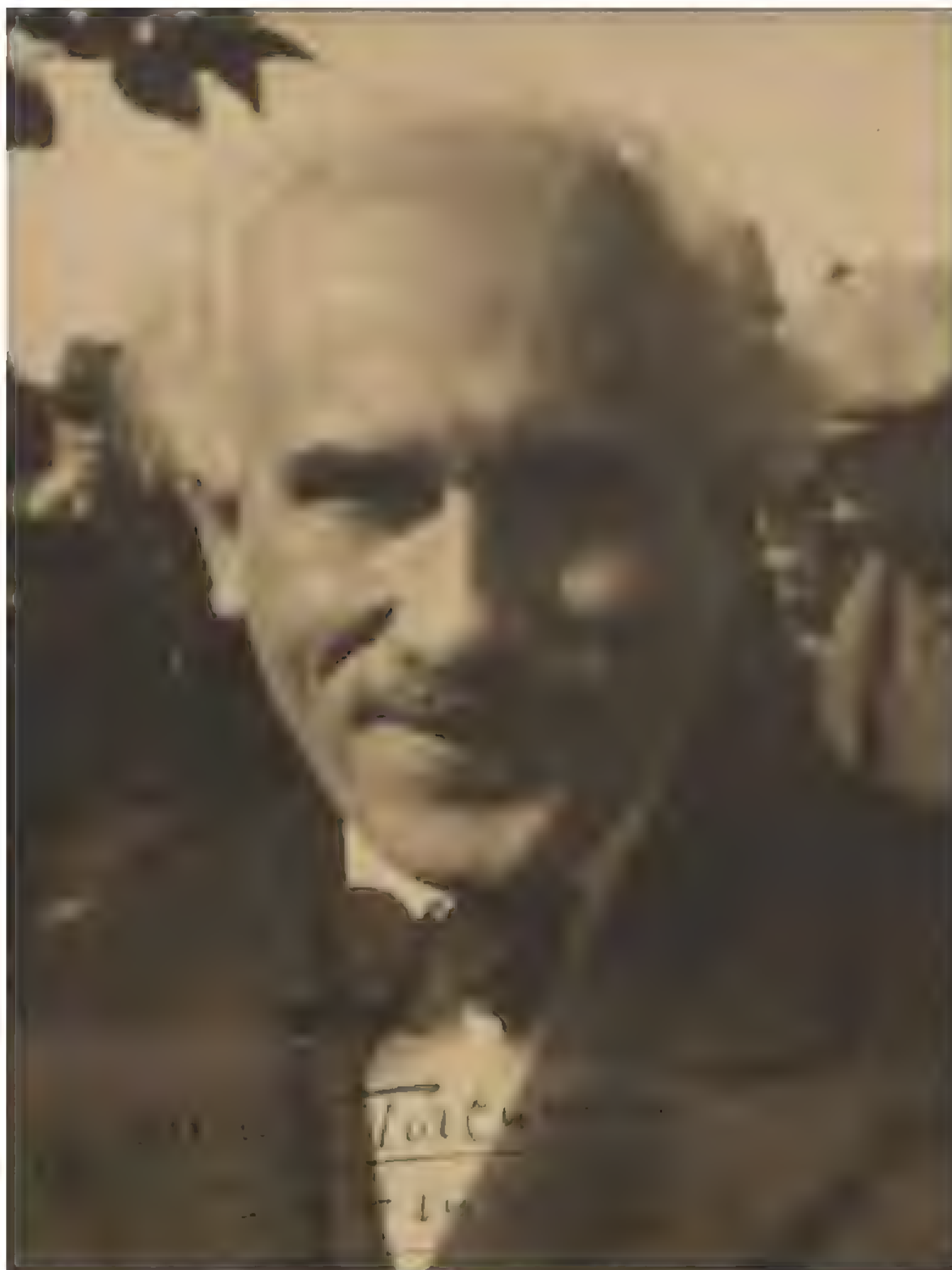
138

STRAUSS, RICHARD. 1864-1949.

Musical Quotation Signed ("Richard Strauss"), being 2 bars of music from *Salome*, oblong 8vo (approximately 160 x 260 mm), Paris, March 22, 1908, on pre-printed musical staff paper with decorative gilt border. Some browning. Matted and framed.

Salome was the first of Strauss's operas to achieve international fame, debuting at Dresden's Königliches Opernhaus on December 9, 1905. The libretto by Hedwig Lachmann was based on Oscar Wilde's play *Salomé*, so perhaps it is not surprising that the opera generated some controversy in its time. The "Dance of the Seven Veils" sequence was considered risqué, and the original performer in the title role, Marie Wittich, refused to perform the dance, necessitating a stand-in dance for the sequence.

US\$1,000 - 1,500



139

TOSCANINI, ARTURO. 1867-1957.

Photograph Signed ("Arturo Toscanini"), gelatin silver print, 217 x 163 mm (approximately 8-1/2 x 6-1/2 inches) image size, dated "5-1-1937" below signature. Some light fading. Matted and framed.

US\$300 - 400

140

WAGNER SIGNED “RIDE OF THE VALKYRIES.”

WAGNER, RICHARD. 1813-1883. Autograph Musical Quotation Signed (“Richard Wagner”), being 8 bars of music from the prelude to the third act of *Die Walküre*, 1 p, 8vo (approximately 130 x 195 mm as mounted), Zurich, November 12, 1853, signed at lower right, the staff lines hand-drawn in ink, titled at the top margin “*Gesang der Walküren*” (rather than the more commonly used *Walkürenritt* or *Ritt der Walküren*). Browned, slight fading. Mounted in glazed 19th-century music box frame (non-functioning).

AN EARLY GLIMPSE OF WAGNER’S MASTERWORK. One of the most familiar pieces in classical music, the theme for the prelude to the final act of *Die Walküre* captures the dramatic tone of the composer’s Ring Cycle more than any other portion of the composition. In this autograph quotation he sets the text of the “*Gesang der Walküren*” for alto voices, indicated above the first bar “*Altstimmen.*” The lyrics, written below the staff read:

*“Nach Sueden wir ziehen, Siege zu zeugen, Kaempfenden Heeren
zu kiesen das Loos, fuer Helden zu fechten, Helden zu faellen
wehrliche Sieger zu senden nach Walhall.”*

(to the South we go, to bear witness to victories,
to choose the lot of fighting armies,
to fight for heroes, to fall for heroes,
to send victorious warriors to Valhalla.)

Wagner began writing *Die Walküre* in the summer of 1851, and did not complete it until 1854. The complete Ring Cycle debuted at Munich’s Nationaltheater in June, 1870.

US\$6,000 - 9,000





141

MUSICIANS AUTOGRAPHS.

STRAUSS, JOHANN, JR. 1825-1899, ENRICO CARUSO. 1873-1921, and others. A group of autographs, letters, and photographs of classical musicians, including: JOHANN STRAUSS II, Photograph Signed ("Johann Strauß") by J. Loewy of Vienna. * ENRICO CARUSO. Photograph Signed ("Enrico Caruso"), dated 1912. * A large portrait photograph of Hans Bauer by Yousuf Karsh, in the original Karsh studio folder. * Signatures by Wilhelm Furtwängler and Yehudi Menuhin *Two autograph albums with numerous signatures. * Numerous letters, postcards, and photographs of a variety of artists, bearing their signatures.

US\$2,000 - 3,000



MUSIC: VARIOUS OWNERS

142

FIRST EDITION IN ORIGINAL WRAPPERS.

BEETHOVEN, LUDWIG VAN. 1770-1827. SONNLEITHNER, JOSEPH. 1766-1835. *Fidelio. Eine Oper in zwey Aufzügen.* Wien: Anton Pichler, 1805.

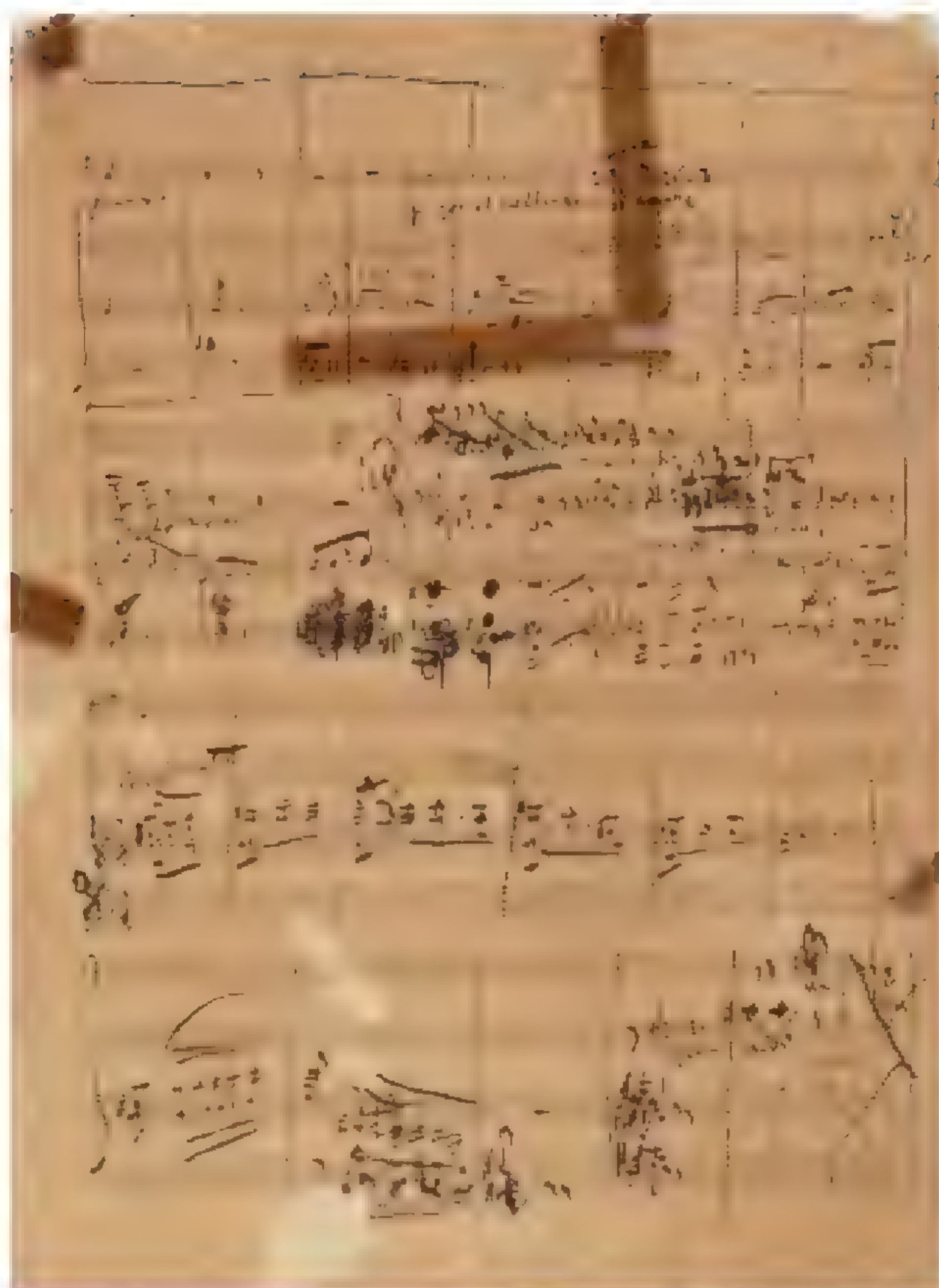
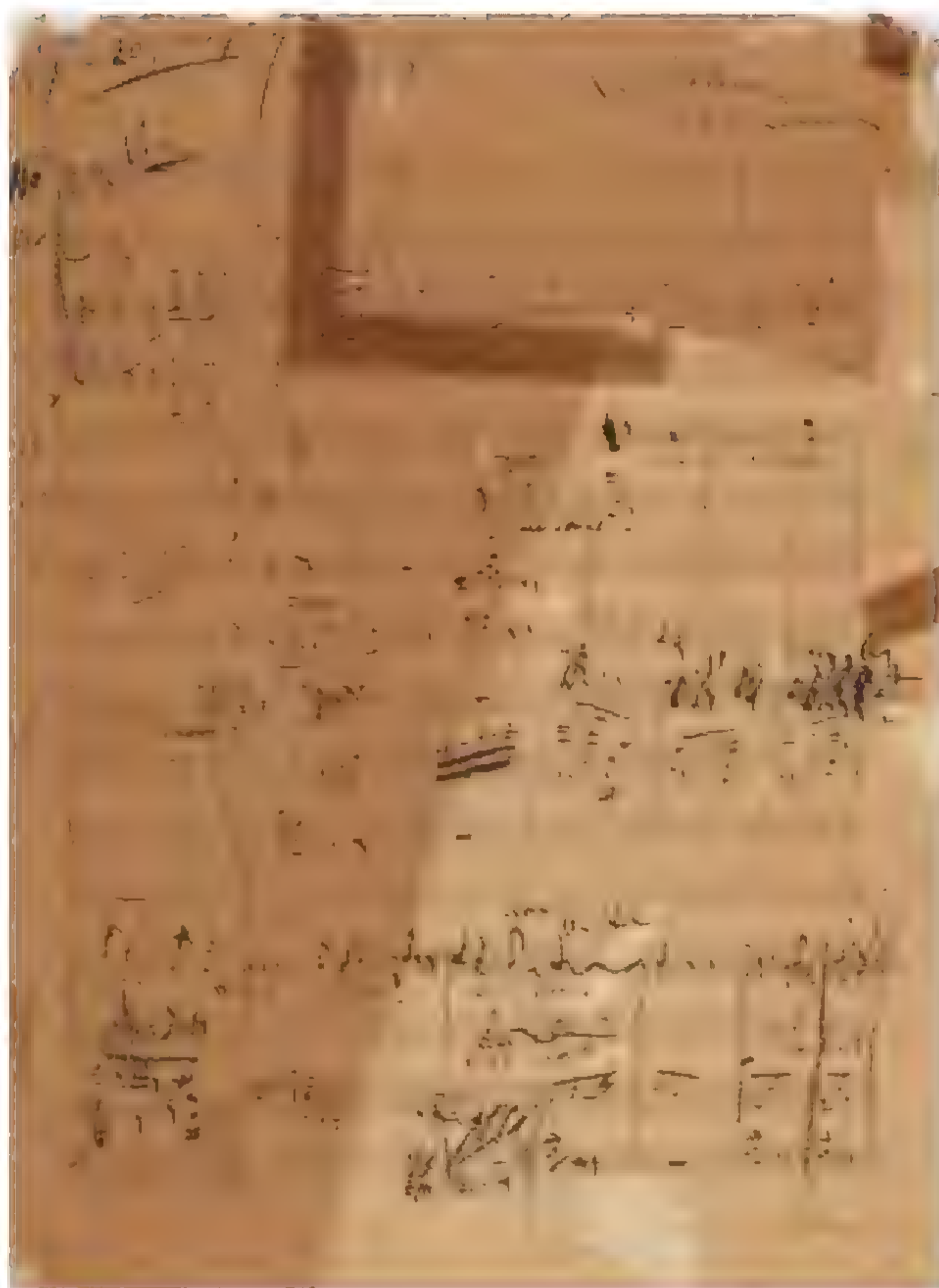
8vo (169 x 104 mm). Contemporary blue wrappers. Some moisture staining to fore-edge leaves through first 25 pp, wear and light spotting to wrappers.

FIRST EDITION OF THE LIBRETTO FOR THE FIRST PERFORMANCE OF BEETHOVEN'S ORIGINAL VERSION. Ludwig Van Beethoven's only opera, *Fidelio* was based on a story by Jean-Nicolas Bouilly, with a libretto translated by Joseph Sonnleithner. After debuting with success at the *Theater an der Wien* in Vienna, on November 20, 1805, it was performed only three times. Beethoven with his friend Stephan von Breuning shortened it to just two acts, revising the score as well. The revised libretto was re-published under the title *Leonore, oder der Triumph der ehelichen Liebe*. The composer would make another set of revisions in 1814, with Georg Friedrich Treitschke. Beethoven

was frustrated by the opera medium, complaining to Treitschke "this opera will win me a martyr's crown. You have by your co-operation saved what is best from the shipwreck." Despite its complicated composition history, *Fidelio*, with its anti-authoritarian themes and its celebration of freedom over tyranny, has remained a powerful work throughout the 20th-century. It was the first work performed in Berlin after the end of World War 2, in the only theater still standing, the Theater des Westens, September 4, 1945, and it was performed in Dresden, October 7, 1989, just before the fall of the Berlin Wall, with the Prisoner's Chorus appearing in normal street clothes, showing their solidarity with the audience. The first edition of Beethoven's original is rare in the market, with only one copy traced at auction in rarebookhub.

Property of a private northwest collection

US\$6,000 - 8,000



143

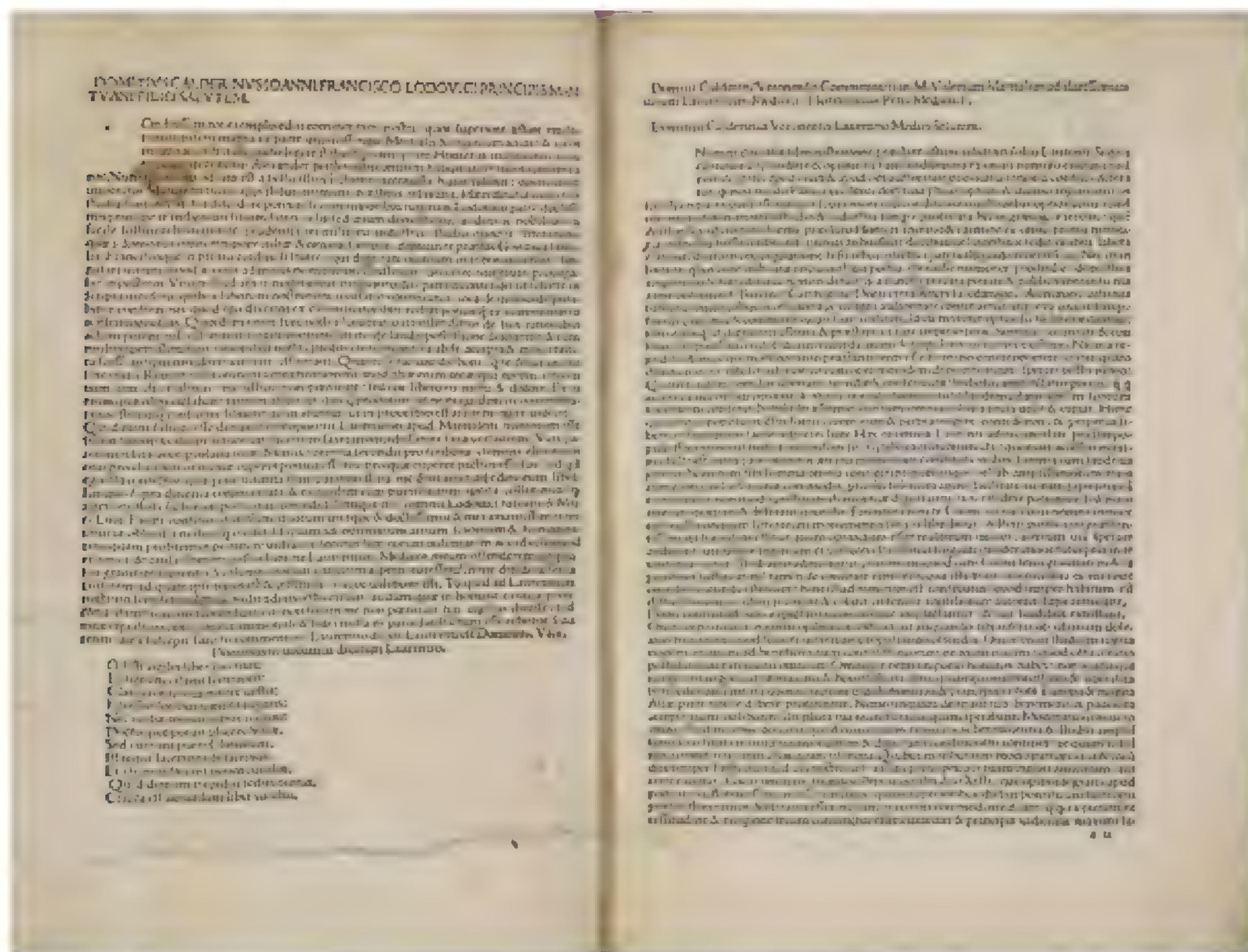
PUCCINI COMPOSES HIS CLASSIC, LA BOHÈME.

PUCCINI, GIACOMO. 1858-1924. *La Bohème*. Autograph Musical Manuscript Signed ("G. Puccini"), being a composition draft of the beginning of the 4th act, bars 27 to 46 of Act IV, 2 pp recto and verso, folio (332 x 241 mm), Pescia, Italy, September 20, 1895, titled, signed and dated at header on recto, numerous emendations and cancellations throughout, printed 4 sets of 4 staves each on each page, repairs, some with tape, chipping to edges, some heavy browning.

Provenance: Juan Bautista Massa (1885-1938), by descent; Cecilia Massa, Armstrong, Argentina; sold *The Music Sale*, Christies, London, December 1, 2004, lot 21.

AN INSIGHT INTO THE PROCESS OF COMPOSITION, A RARE AUTOGRAPH DRAFT LEAF FROM LA BOHÈME, one of the most important and enduring operas. Puccini has titled it and signed it at upper right of the first page, along with the notation of the scene "Quadro 4o," and the place and date "Pescia 20 7mbre 95." This would appear to be an early piano-vocal draft, without orchestration, with detailed attention to the vocal lines. It differs to a small extent from the definitive version. *La Bohème* was completed on December 10, 1895, and had its debut performance on February 1, 1896. It has become one of the most recognizable operatic compositions, and its tragic storyline has inspired numerous re-tellings, such as Baz Luhrman's modern adaptation into the film and stage musical *Moulin Rouge*, and Jonathan Larson's rock musical *Rent*. Composition draft leaves from *La Bohème* are exceedingly rare at auction. See *Giacomo Puccini: Catalogue of the Works* 67.A.IV.1.a (on-line).

US\$30,000 - 50,000



144

MARTIALIS, MARCUS VALERIUS. C. 40-104.

Epigrammata. Venice: Baptista de Tortis, 1482.

Chancery folio (305 x 213 mm). Commentary by Domitius Calderinus, 198 leaves, 58 lines of commentary, roman type, space for capitals. 19th century half morocco and pebbled cloth, spine with 5 raised bands decorated in gilt. Rubbed, upper board sunned, leaf a1 repaired and reinforced, with hand-inked "Martialis" on verso, leaves k2-k5 dampstained with repaired losses at lower corner, leaves v3-v8 damaged at upper corners with loss of text, final leaf laid down, marginalia and some ink notations and line-outs.

Provenance: D.L. Cumming (ink signature on front paste-down); F.W. Levander (English astronomer, 1839-1916; signature on flyleaf).

Early edition, the first by de Tortis, among many Venetian editions. BMC V, 322; Goff M306; GW M21287; Hain 10816; ISTC im00306000.

US\$1,500 - 2,500

Incipiunt sermones
de tpe ⁊ d sanctis sup eplas
⁊ euāgelia. editi a fratre mar
tino ordinis p̄dicatoꝝ peni
tentiarij oīi pape cum pri
uilegio exemptionis.

**Officia prima in aduentu
dñi de epistolis.**

Secundo Primum.

Clientes q2

bora est iam nos de
 semino surgere nune
 est appor: est nostra
 solus q̄ cum credidi
 musa thep. rñ. die
 doctur nō a p̄s
 surgere a semine culpe. p hoc scindū
 ostendit et immū. for et cognitiōe q̄
 scientes. Item et copio beatitate cum
 dicit bora est. q̄ id est beatus oporuit
 mutar. Item et salutarē opinq̄uitatē cū
 subdit q̄ nunc est appor: est astra sa
 lus q̄ cō credidimus. Et tunc
 dicitur surgere a semino culpe propter
 cognitiōem. quia se nōt. Scimus enī
 quā sit voluntatem suā et nō facit.
 vāpulari plagis multis. sicut dñs bla
 dit in enī p̄s. Et de quanto plus sci
 mus quo ostendit dñm suū. tanto plus
 colidit. Et de plus malis cūstians est
 ledere q̄ pagam plus dicit q̄ semp
 tes lazi. plus reit p̄s q̄ aī. Ubi enī
 malum domini scimus est transgressi
 ritior subitior culpe. sicut dicit dñs.
 Item p̄p̄o de p̄o beatitudo est sur
 gendi quā bora. Et id est beatus opo
 nitur. Nescimus enī quid nobis tra
 sūna dico p̄p̄ura sit. sicut dñs salomon
 Et de apls. Num q̄o habemus ope
 ream vōrā. Multa est longe credet

[illegible]

POLONUS, MARTINUS (MARTIN OF OPAVA). D. 1278.

*Sermones Martini ordinis p[rae]dicatorum penitentiarij domi[ni] pape
de tempore et de sanctis super ep[isto]las et eua[n]gelia cu[m] pro[m]
ptuario...* Strasbourg: [Johann (Reinhard) Grüninger]. 1488.

Folio (232 x 174 mm). 264 leaves including rear blank, gothic letter in 2 columns, 48 lines and headline, capitals hand-inked in red and blue. Contemporary blind-stamped calf. Rubbed, chipping to spine, joints tender, some marginal paper losses, scattered worming, inked marginalia, notations on title and paste-downs, bookplate on front paste-down heavily browned.

Provenance: Georg Christoph Petri von Hartenfels (German physician and naturalist, 1633-1718, bookplate).

Martin of Poland (also known as Martin of Opava) served as confessor and chaplain to seven successive popes: Alexander IV, Urban IV, Clement IV, Gregory X, Innocent V, Adrian V, and John XXI. He was appointed Archbishop of Gniezno by Pope Nicholas III in 1278, but died in Bologna that year. He is best known for his *Chronicon pontificum et imperatorum*, chronicling the history of the papacy. BMC I, 105; Copinger 10856; Goff M330; GW M21435; Hain 10856.

US\$1,000 - 1,500



147

SYSTON PARK COPY OF ALDINE HOMER.

HOMER. *[Works in Greek] Ilias [and] Ulyssea. Batrachomyomachia. Hymni XXXII.* Venice: Aldus, June 1517 [and] April 1524. 2 volumes. 8vo. Text in greek, with Aldus's address to Girolamo Aleandro in Latin, woodcut Aldine device to both title pages, and verso of final leaf in volume 2; Iliad lacking final blank MM6. Straight-grain red morocco, encircled gilt Aldine anchor device to covers, gaufered edges, by Roger Payne, titled and dated on spine, misdating volume 1 "1524." *Provenance:* Syston Park, Sir John Thorold (1734-1815) and Sir John Hayford Thorold (1773-1831, bookplate); sold Syston Park Library, Sotheby, Wilkinson & Hodge, London, December 16, 1884, lot 949; Maurice Baring (poet and novelist, 1874-1945, his bookplate); Alan Noel Latimer Munby (author and collector, 1913-1974, ex libris); Edward John Kenney (distinguished Cambridge latinist, 1924-2019).

SYSTON PARK COPY OF ALDINE HOMER, THE SECOND ALDINE EDITION OF THE ILIAD AND THIRD ALDINE EDITION OF THE ODYSSEY. A fine copy of the famed Homer with a distinguished provenance. Although the Syston Park Library catalogue had this as the 1524 (with a loose 1524 colophon laid-in), close collation reveals that volume 1 (*The Iliad*) is actually the 1517 edition, with the earlier Aldine device and collation. Ahmanson-Murphy 153, 226; Renouard 80.3, 98:1; Adams H742, H745.

US\$6,000 - 9,000



148

ATHENAEUS OF NAUCRATIS. 170-223 C.E.

Δειπνοσοφιστων βιβλια πεντεκαιδεκα. Dipnosophistarum, hoc est argute sciteque in convivio disserentum. Lib. XV. Basel: Johann Walder, 1535.

Folio (320 x 205 mm). Greek text, with Latin and Greek preliminaries, woodcut printer's device on title page and verso of last page of text. Contemporary vellum, ink titles on spine. Lacking ties, covers slightly soiled, lacking final blank, scattered spotting.

SECOND EDITION, following the Aldine edition of 1514. Jacques Bedrot and Christian Herlin, who prepared this edition, improved upon the first edition by using a manuscript of the *Epitome*. Adams A2097.

US\$1,000 - 2,000



149

SCHMIDEL, ULRICH. 1511-C. 1570.

Vera historia, admirandae cuiusdam navigationis' ab anno 1534 usque ad annum 1554, in Americam vel novum mundum, iuxta Brasiliam & Rio della Plata, confecit. Nuremberg: Levinus Hulsius, 1599.

4to (187 x 143 mm). Engraved frontispiece standing portrait, engraved vignette on title, engraved coat-of-arms of the Bishop of Bamberg on first page of dedication, folding engraved map in 2 sheets, mounted separately, 15 engraved plates. Early 19th-century green straight-grain morocco, gilt-ruled on covers, spine gilt in 6 compartments, gilt dentelles, all edges gilt, later burgundy morocco slipcase. Wear to extremities of covers, joints starting, browning, spotting, margins of plates trimmed, upper outside corner of title page replaced in facsimile.

Provenance: Sir Francis Baring (British banker, 1740-1810, armorial bookplate); Dr. Walter Jakob (ownership inscription on lower margin of bookplate, dated 1935).

FIRST LATIN EDITION, translated by Hulsius from the German account of Schmidel's journey to Brazil and Paraguay that was first published in 1567 and included in De Bry's *Grands voyages*, as well as Hulsius's collection of voyages. Borba de Moraes 780; Church 274; Howgego S62; Sabin 7769.

US\$4,000 - 6,000



150

FIRST ISSUE, GEORGE MACDONALD'S COPY.

HOBBS, THOMAS. 1588-1679. *Leviathan, or the Matter, Forme, & Power of a Common-Wealth Ecclesiasticall and Civill*. London: Andrew Crooke, 1651.

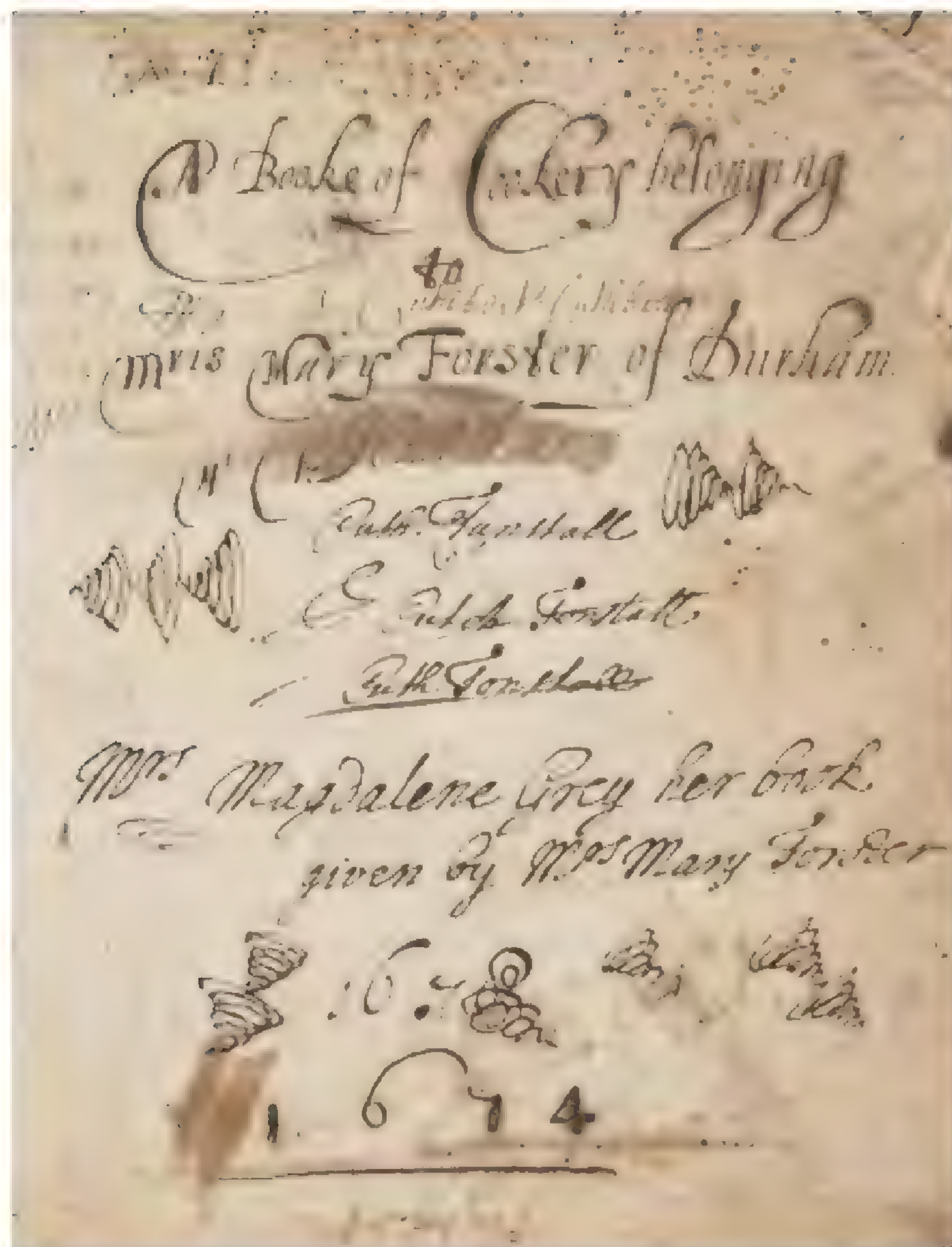
Folio (277 x 180 mm). Engraved additional title by Abraham Bosse, folding letterpress table, letterpress title with woodcut ornament with head motif. Later calf. Toning, browning and foxing, some minor worming, rebacked.

Provenance: George Macdonald (author, 1824-1905, his engraved bookplate, after William Blake's "Death's Door," motto "Corage! God mend all!").

FIRST EDITION, FIRST ISSUE with head ornament to title, of one of the most important works of political philosophy. Written while fleeing from the unrest in England in Paris as a reaction to the English Civil war, Hobbes criticizes both parliament and the divine right of kings. While Hobbes portrays the government as a giant monster made up of individual men, he ultimately argues that is in one's best interest to submit to the state rather than be thrown into anarchy.

George MacDonald was a progenitor of modern fantasy literature, the author of *The Princess and the Goblin*, *At the Back of the North Wind*, and *Lilith*. He was a profound influence on C.S. Lewis in particular, through his fairy tales and his theological writings, as well as a mentor to Lewis Carroll. His bookplate features Blake's etching "Death's Door" with the family motto "Corage! God mend all!" engraved in the lintel of the tomb. As his son Greville Macdonald describes the origin of the plate, four of Blake's illustrations for Blair's *The Grave* hung in their father's study, including "Death's Door," "the old man driven – the North Wind blowing where it listeth – into his tomb, to find himself reborn into the fullness of youth, with head uplifted to the risen sun." Pforzheimer 491; PMM 138; Wing H2246.

US\$10,000 - 15,000



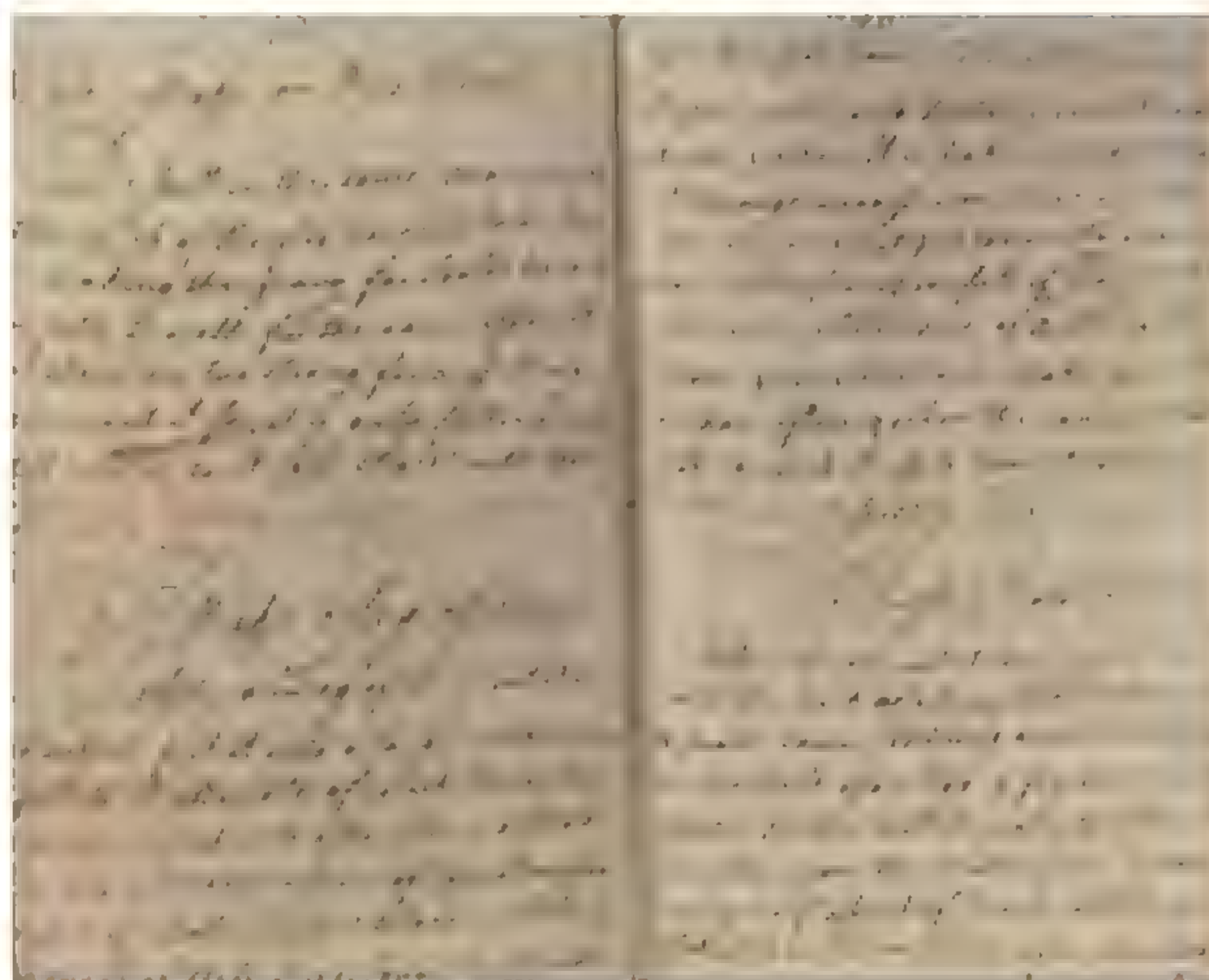
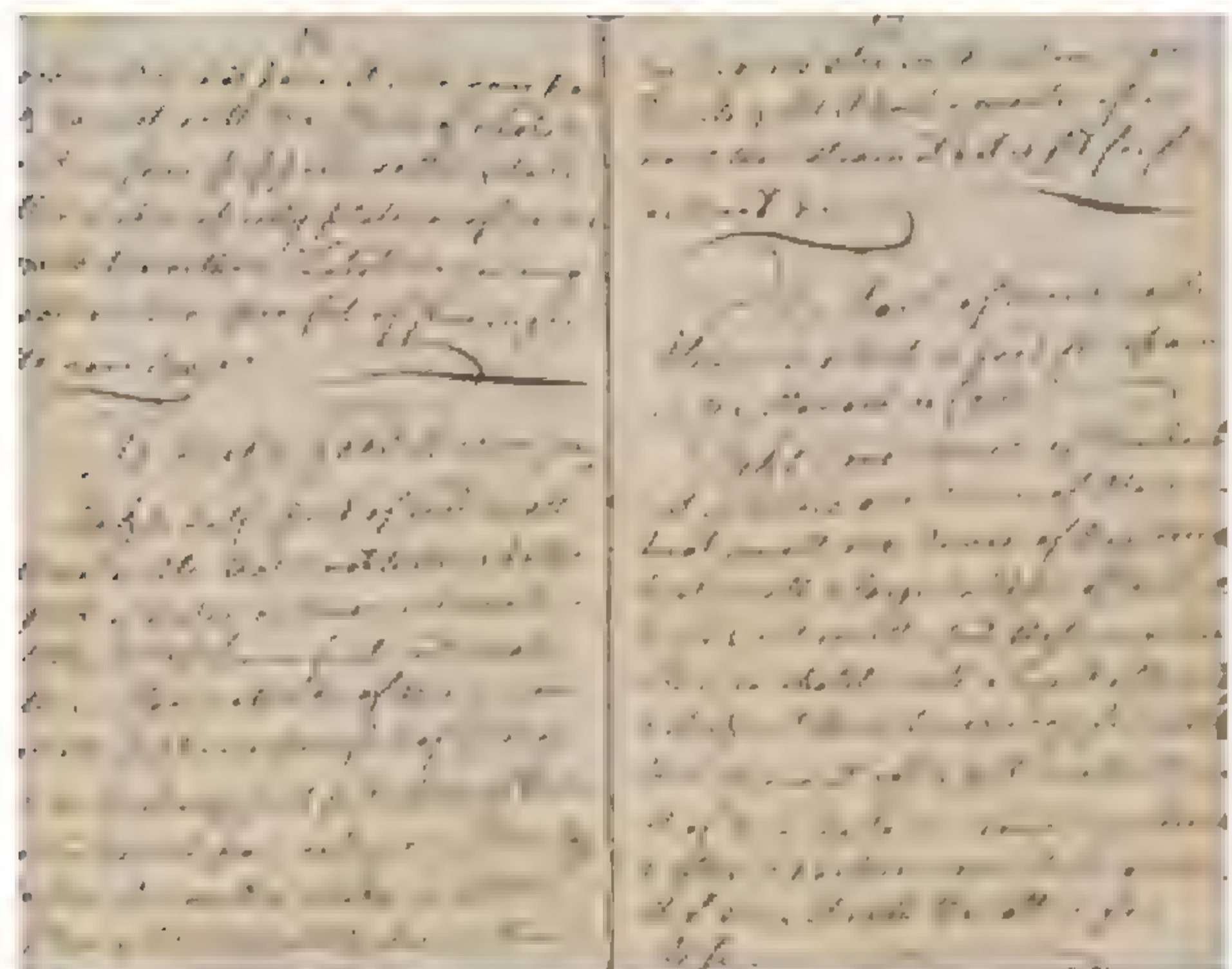
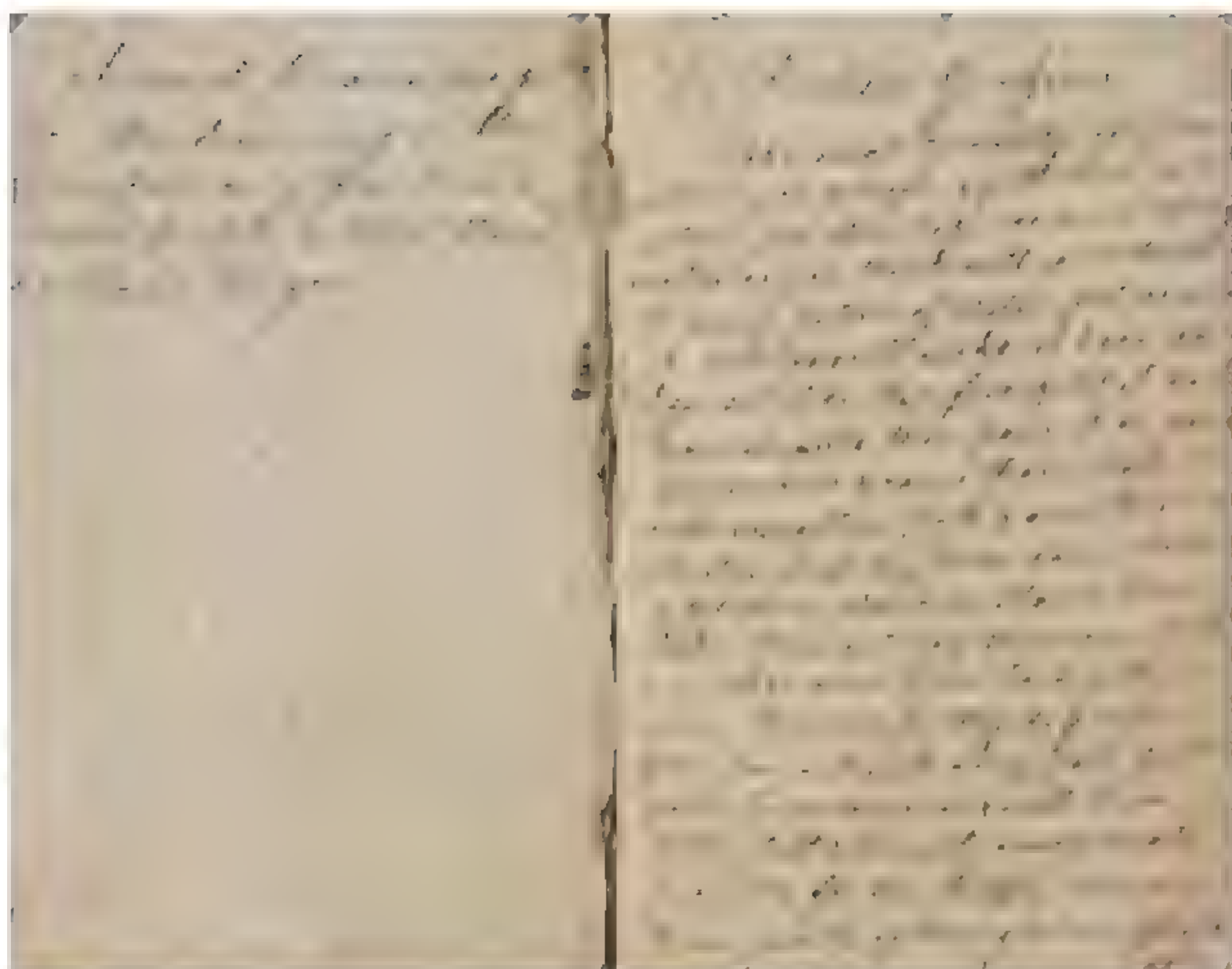
151

COOKERY AND MEDICINE.

Manuscript receipt book, "A Booke of Cookery belonging to Mrs. Mary Forster of Durham, dated 1674 to manuscript title page, written in several hands, 55 leaves, comprising 39 leaves written recto/verso in front, and 16 leaves written recto/verso from rear, a few blank leaves, 8vo (190 x 148 mm), with names of Cuth[bert] Tunstall [not Bishop Tunstall], Hutchinson and Magdalene Grey to title page, and recipes signed My Lady Morpeth, Thos Forster ("yr ladyship's Spaniel Dog"), George Baker (Yr ladyship's puppy dog"), and a number of recipes attributed to Doctor Taylor, 2 and three recipes per page, bound in early vellum, some soiling, offsetting and chip to upper corner of many leaves.

A 17TH-CENTURY MANUSCRIPT RECEIPT BOOK OF MARY FORSTER AND OTHERS, containing more than 150 recipes and cures, including perfumes, "A powder by Doctor Tailor for ye heat in ye face," "How to boil a duck with Turnups," "How to boil a legg of mutton after the French Fashion," numerous meat puddings, "How to make a stew of lobsters or Crabb," "How to make a Pomatum by Mrs Dallisons Way," "How to Roast a shoulder of Mutton with Oysters," "My sister Grahams Cake," numerous Sacke-Possets (including "Mrs Dallisons Way"), "To Candy Green apricots, Plumb, or Almonds," "To make Cherry Wine," "To make Snails Milke," "To make Harts Horne Gilley," numerous creamess, "Aqua Mirabilis the best way," numerous wines, "An excellent powder for convulsion fits," "To make Meade," "To make a syrup of shell snails good for consumption cough," "The Lady Morpeth's SIRRUP of Ale," and many more.

US\$4,000 - 6,000



152 □

COOKERY AND MEDICINE.

Manuscript receipt book containing approximately 42 recipes, 45 pp, plus 2 pp index, recipe for pickled french beans to inside cover, 12mo (155 x 100 mm), England or Scotland, 18th-century, bound in marbled paper wrappers over card, some wear to edges, chipping to spine. WITH: three additional manuscript recipes (peach wine, lemon cheesecake, two pennys worth of ???) laid in, 185 x 135 mm, and smaller, folds, fading.

A LATE 18TH-CENTURY RECEIPT BOOK containing recipes for pickling, cod, lobster, crab, the Earl of Marchmont's Elixir, cheesecakes, puddings, wine, salves, roast meats and sauces.

US\$800 - 1,200



153 □

COOKERY AND MEDICINE OF JANE BOLAM.

Manuscript receipt book belonging to Jane Bolam, approximately 38 leaves, including 14 leaves of handwriting exercises at the beginning, 205 x 170 mm, Lincolnshire(?), 1822 and later, blue wrappers, with engraving of Swineshead Church, Lincolnshire, to front wrapper, printed by M. Appleton, Darlington, verso printed "Thomas Newstead," heavy chipping to covers, and some page edges, worn, soiling. WITH: 7 additional leaves of manuscript recipes laid-in, worn and soiled, folded.

A 19TH-CENTURY RECEIPT BOOK SIGNED MULTIPLE TIMES BY JANE BOLAM, with recipes for many wines, cakes, butchery (listing out various cuts for specific animals), cooking meats, vinegars and puddings, etc. The volume opens with 14 pp of handwriting exercises, including practice phrases such as "Misery attends vice" and "Love honest actions," and the final 5 pp of the notebook are short poems by Jane Bolam.

US\$800 - 1,200



154 □

HERRERA, ANTONIO DE. 1549-1626.

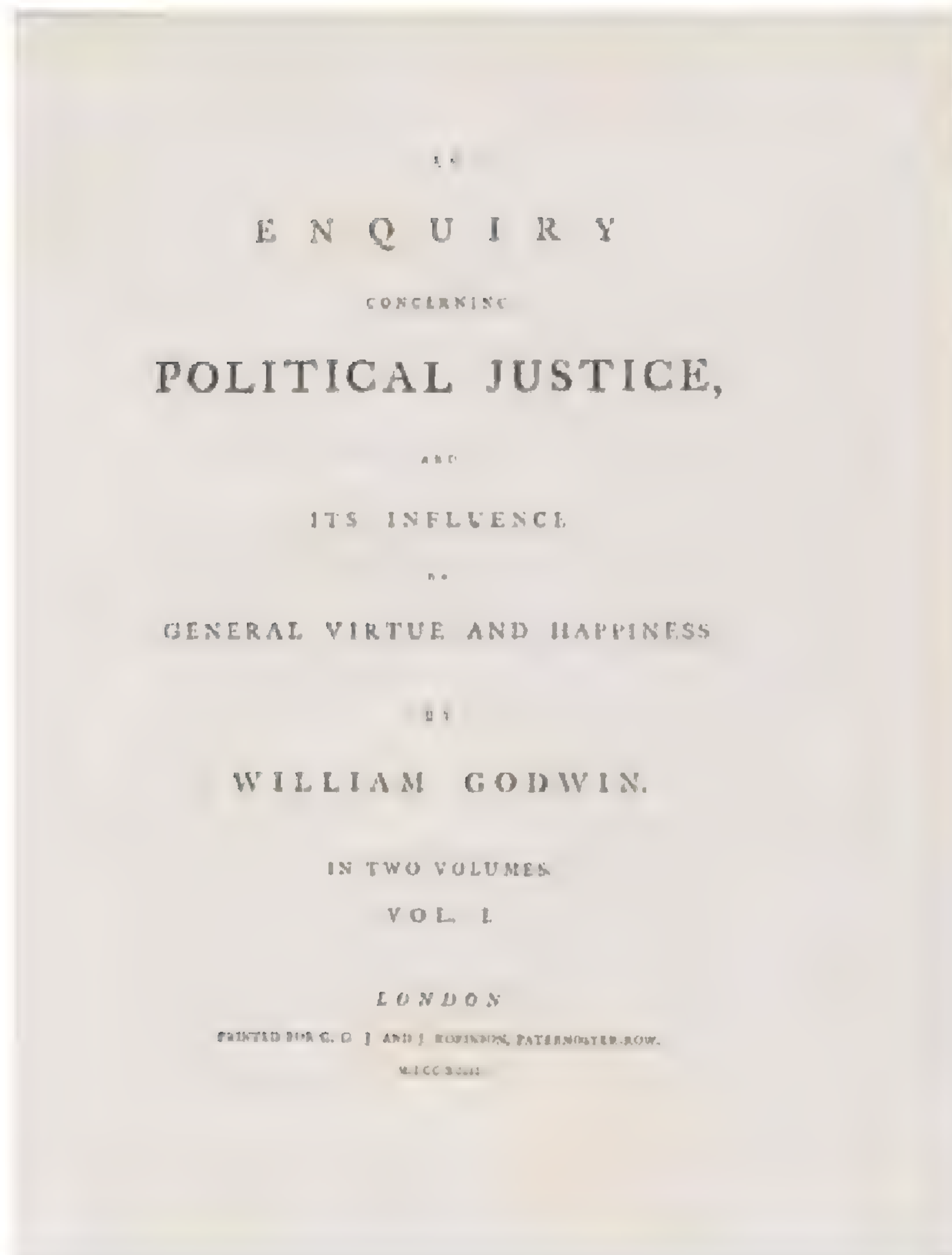
Historia General de los Hechos de los Castellanos, en las Islas, y Tierra-Firme de el Mar Oceano. Madrid: Oficina real de Nicolas Rodríguez Franco, 1726-1730.

8 volumes bound in 4. 4to (297 x 201 mm). 14 folding maps, 8 engraved title pages, illustrations in text. Modern half vellum over gilt-patterned boards. Pages washed, scattered staining and browning, various ownership stamps, a few leaves with repaired paper losses, including fourth title page

Provenance: Sociedad Sarmiento Tucuman (ink stamps); Roberto Zavalia Matienzo (ink stamps); Miguel A. Contreras Lugones (ink stamps).

SECOND SPANISH EDITION including the massive index, the "Tabla General de cosas notables" bound at the end of the last volume. A comprehensive history of the Spanish discovery and conquest of the New World. Hill 805; Palau 114287; Sabin 31546.

US\$600 - 900



155

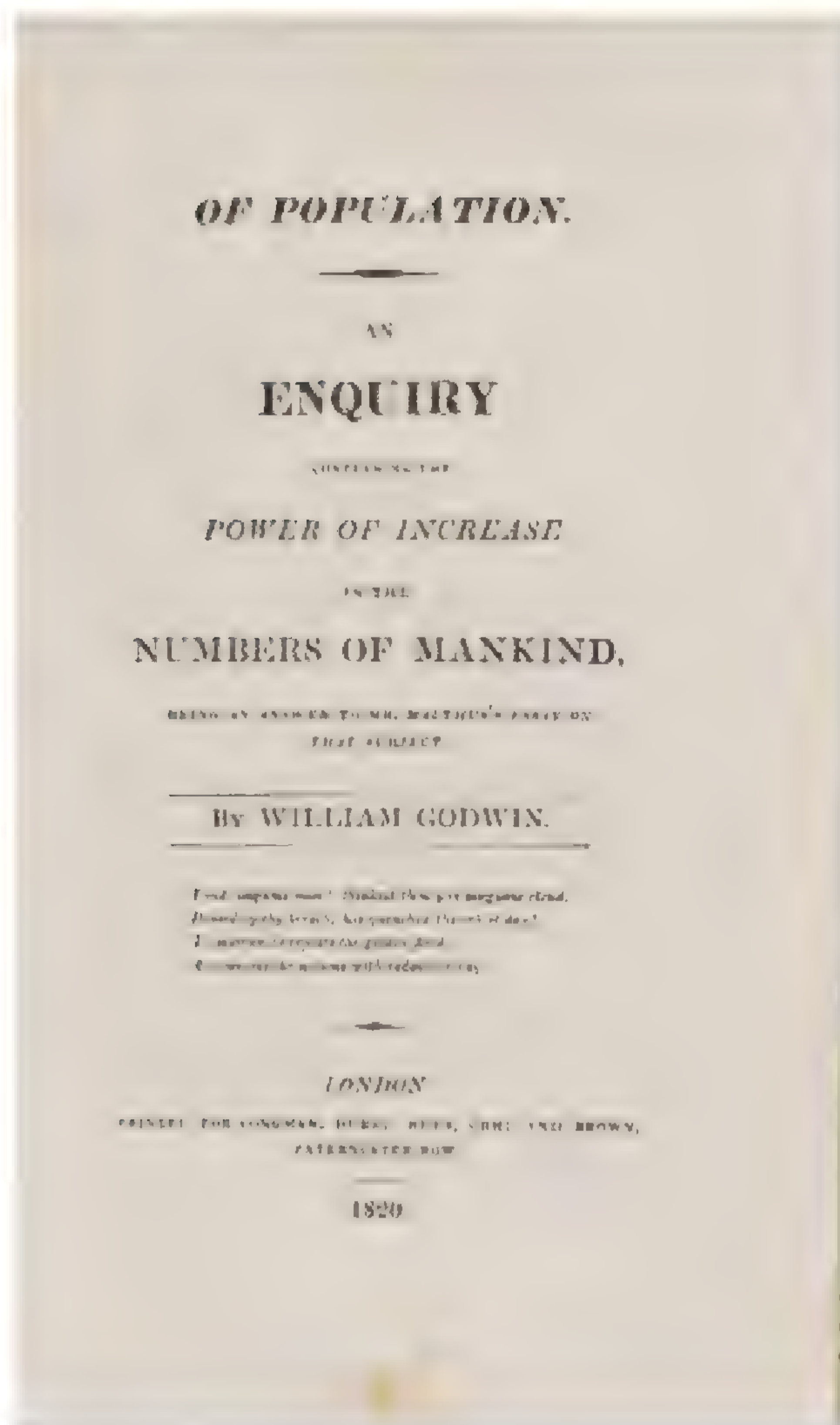
GODWIN, WILLIAM. 1756-1836.

An Enquiry Concerning Political Justice. And Its Influence on General Virtue and Happiness. London: G.G.J. and J. Robinson, 1793.

2 volumes. 4to (260 x 207 mm). Half-titles. Early 20th-century half sheep and marbled boards, spines ruled and stamped in gilt, later custom brown cloth chemises and quarter morocco slipcases. Some rubbing and staining to covers, lacking errata leaf, very minor spotting.

FIRST EDITION. The Enquiry was "one of the earliest, the clearest, and most absolute theoretical expositions of socialist and anarchist doctrine... [and of his belief] that reason taught benevolence, and that therefore all rational creatures could live in harmony without laws and institutions... and his opposition to all restrictions on Liberty" (PMM). Kress B2529; PMM 243; Rothschild 1016.

US\$6,000 - 9,000



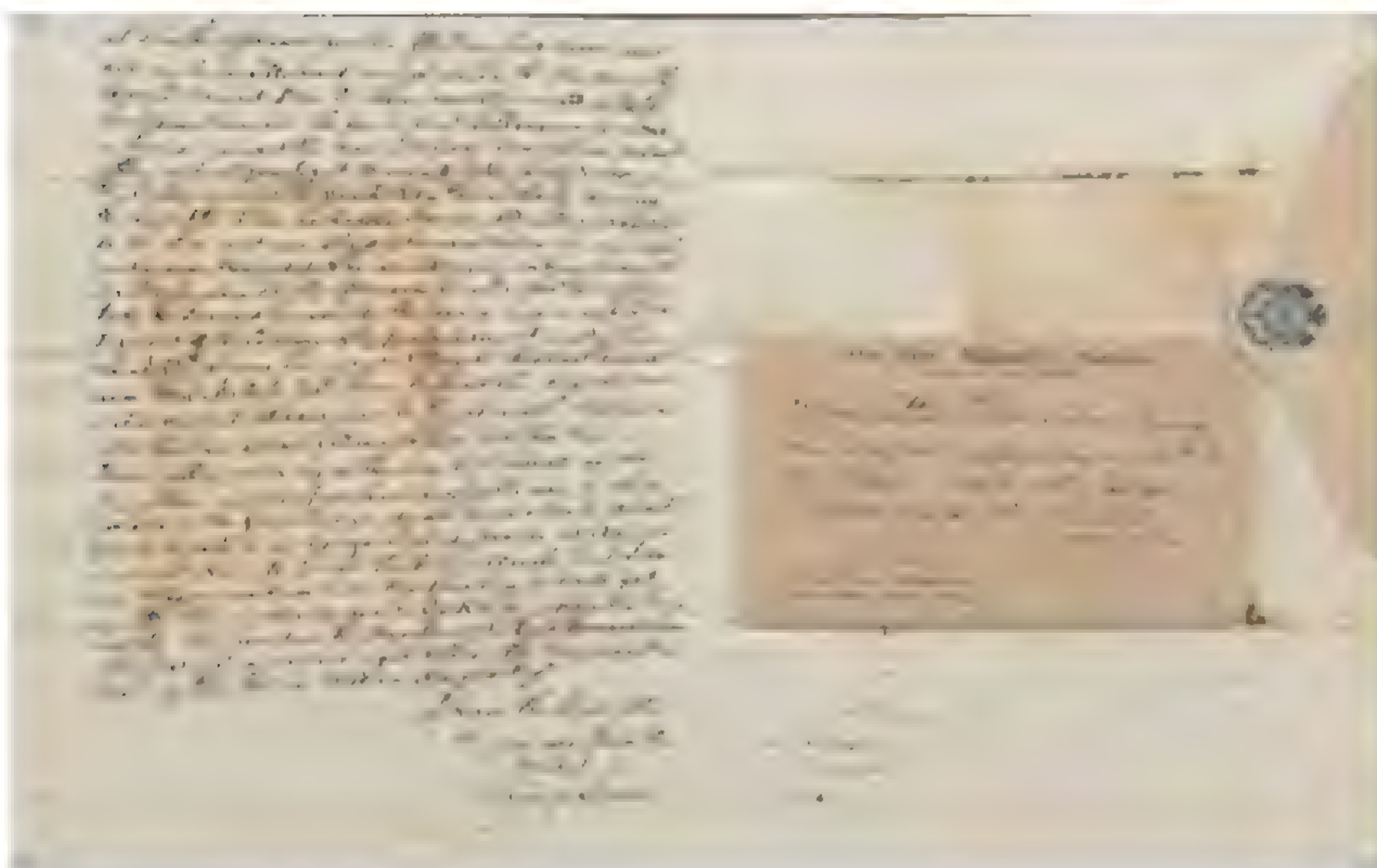
156

THE DEBATE ON POPULATION EXPLOSION.

GODWIN, WILLIAM. 1756-1836. *Of Population. An Enquiry Concerning the Power of Increase in the Numbers of Mankind. Being an Answer to Mr. Malthus's Essay on that Subject.* London: Longman, Hurst, Rees, Orme and Brown, 1820. 8vo (227 x 150 mm). Leaves untrimmed, original prospectus bound at front, half-title. Original boards, paper spine label, repaired, custom cloth folding box. Provenance: H. Bradley Martin (bookplate, affixed inside box).

FIRST EDITION, THE MARTIN COPY, UNTRIMMED IN ORIGINAL BOARDS. In response to Thomas Malthus's *An Essay on the Principle of Population*, Godwin offered a far more optimistic analysis of the pressures of population growth. He espoused a faith in the capacity of people to limit the growth of their families to prevent the disastrous consequences warned of by Malthus. Goldsmiths' 22818; Kress C535; Sabin 27676.

US\$1,500 - 2,500



157

**FIRST-HAND ACCOUNT OF THE BATTLE OF TRAFALGAR,
INCLUDING A CONTEMPORARY ACCOUNT OF THE DEATH OF
LORD NELSON.**

GEORGE SIEVERS (MASTER AT ARMS ON THE BELLEISLE). 1794-1805. Autograph Letter Signed ("George Sievers") to Thomas Tunnard relaying his observations aboard the Belleisle at Trafalgar, 2 pp, bifolium (229 x 185 mm), written on recto and verso of first leaf, with integral address leaf, 'His Majesty's Ship Belleisle at Gibraltar', 27 October 1805, small splits to folds of first leaf, address leaf split along folds, fading to address, browning, tear to address leaf from removal of seal.

Provenance: Thomas Tunnard; by descent; sold, Trafalgar

Bicentenary: The Age Of Nelson, Wellington & Napoleon, Christies, London, October 19, 2005, lot 50.

A long, detailed letter providing a first-hand account of the fighting at Trafalgar, in particular on the Belleisle, which was dismasted early in the fight. Importantly, the letter offers great contemporary detail on the Death of Lord Admiral Nelson.

US\$1,500 - 2,000



158

BRITISH VICTORY AT TRAFALGAR

Britannia Triumphant. The most decisive and glorious naval victory that ever was obtained since the creation of the world. [E. Edwards, Crane-Court, Fleet Street, London: November, 1805].

Large broadside (730 x 438 mm), framed to [dims]. Printed in red with the names of the ships and number of guns and men on each side in double column below the headlines. Laid down to linen, tears and rubbing mostly along central vertical fold, some browning.

Provenance: Sold, Trafalgar Bicentenary: The Age Of Nelson, Wellington & Napoleon, Christies, London, October 19, 2005, lot 64.

Large broadside reporting for the first time the news of the British triumph at the Battle of Trafalgar and the death of "the most renowned, most gallant, and ever to be lamented hero" Lord Nelson. Although Nelson was killed during the battle, not a single British ship was lost while 18 of the allied French and Spanish ships were destroyed, resulting in a decisive victory for Britain and changing the tides of European naval supremacy.

US\$8,000 - 12,000



159

LORD ADMIRAL NELSON'S SHIP

LT. ROBERT STRICKLAND THOMAS, R.N. 1787-1853. *H.M.S. York, Prince, Victory. Queen Charlotte and Spartiate at Portsmouth.*

oil on canvas, 45.2 x 67.5 cm (18 x 16.5 inches), framed to 59 x 81 cm (23 1/4 x 32 inches).

Provenance: Sold, Trafalgar Bicentenary: The Age Of Nelson, Wellington & Napoleon, Christies, London, October 19, 2005, lot 78 as part of a pair.

Portsmouth Harbour has long served as an important economic and military hub for Britain and served as homeport to many of the ship that would fight against the Spanish and French fleets in the Battle of Trafalgar. Pictured here are a number of those ships including HMS Victory which, helmed by Lord Admiral Nelson, broke the line of the invading allied fleets. First launched in 1765, HMS Victory is the world's oldest naval vessel still in commission and remains dry docked in Portsmouth Harbour as a museum today.

US\$6,000 - 8,000



160

THE BATTLE OF TRAFALGAR

NICOLAS, LT. PAUL HARRIS, R.M. 1790-1860. *The Battle of Trafalgar: Position of the Fleets at 4.30 p.m.*

watercolor, pencil, pen, and brown ink on paper, laid down on card, 53.8 x 76.2 cm (21 1/4 x 30 inches), framed in an elaborately decorated gilt Victorian frame topped with large cartouche to 92 x 101 cm (36 x 40 inches).

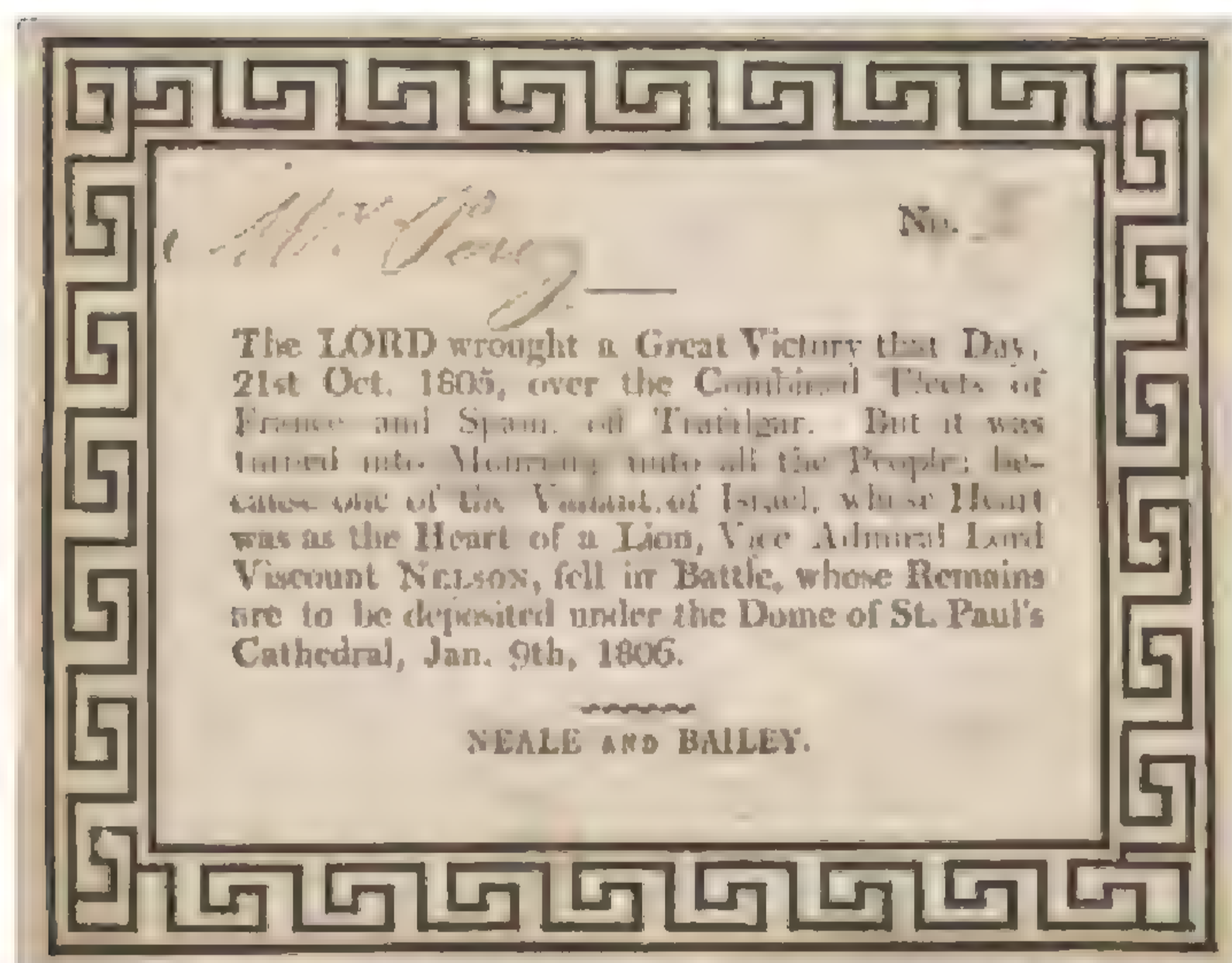
Provenance: Sold Trafalgar Bicentenary: The Age Of Nelson, Wellington & Napoleon, Christies, London, October 19, 2005, lot 49.

A FIRSTHAND VIEW OF ONE OF THE MOST FAMOUS NAVAL BATTLES. Not yet sixteen, Lt. Nicolas was on board the *Belleisle* under the command of Captain William during the Battle of Trafalgar. He is most well-known for his 1829 written account of the battle which details the heavy casualties suffered by the men onboard his ship. His brother, Sir Nicholas Harris Nicolas, and member of the Royal Navy would go on to help Admiral Nelson's daughter, Horatia, compile and edit his letters into *Dispatches and Letters of Lord Nelson* (London: 1844-1846).

The inscriptions on the frame and identify the scene as being the positions of the ships at 4:30, the approximate time of Lord Nelson's death from injuries sustained during the battle and shortly before the conclusion of the fighting. Nicolas is also known to have produced at least one other painting depicting the *Belleisle* being towed away in the days following the battle.

The present work most notably served as the source material for a painting by distinguished marine painter William John Huggins (1781-1845) which differs from Nicolas only in minor details. Huggins' rendition, completed in 1837, is one of three works commissioned by King William IV (1765-1837) depicting the Battle of Trafalgar, and it remains in the Royal Collection.

US\$15,000 - 25,000



161

NELSON'S FUNERAL.

[NELSON, HORATIO. 1758-1805.] *Funeral of the Late Vice Admiral Horatio Viscount Nelson.* Engraved funeral invitation/admission ticket for Reverend Thomas Neale, 1 p, 150 x 175 mm at plate lines, [January 9, 1806], accomplished in letterpress, named and numbered "686" in ink, signed by Sir Isaac Heard, Garter King-of-Arms, with decorative border depicting an angel with trumpets, fixed with a black wax seal at lower right. Fold creases, some browning. Float mounted and framed.

WITH: An associated flyleaf bearing the name "Carey", printed with an epitaph "*The LORD wrought a Great Victory that Day ... But it was turned into Mourning unto all the People; be-cause one of the Valiant of Israel, whose Heart was as the Heart of a Lion, Vice Admiral Lord Viscount NELSON, fell in Battle, whose Remains are to be deposited under the Dome of St. Paul's Cathedral, Jan. 9th, 1806.*" Laid down on card, framed and glazed.

Killed by a sniper's bullet on the deck of his flagship, H.M.S. *Victory*, Lord Nelson's body was transported back to England preserved in a rum barrel. He lay in state at Greenwich from January 5th to January 7th, 1806, before being transported to London for the funeral at St. Paul's cathedral on January 9th. There 7,000 attendees at the service at St. Paul's, including 7 dukes, 16 earls, 32 admirals, and over 100 captains of the Royal Navy.

US\$1,000 - 1,500



162

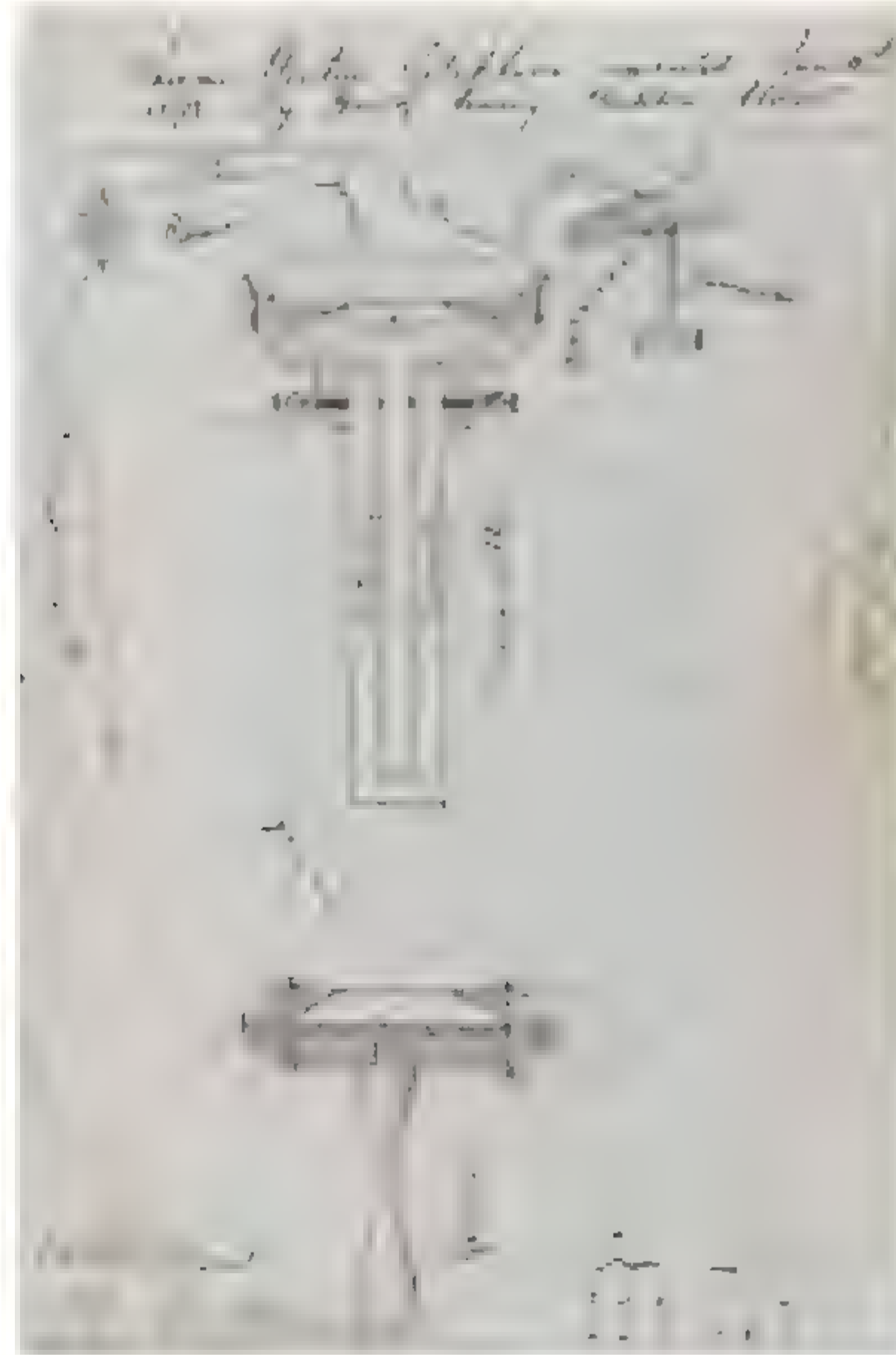
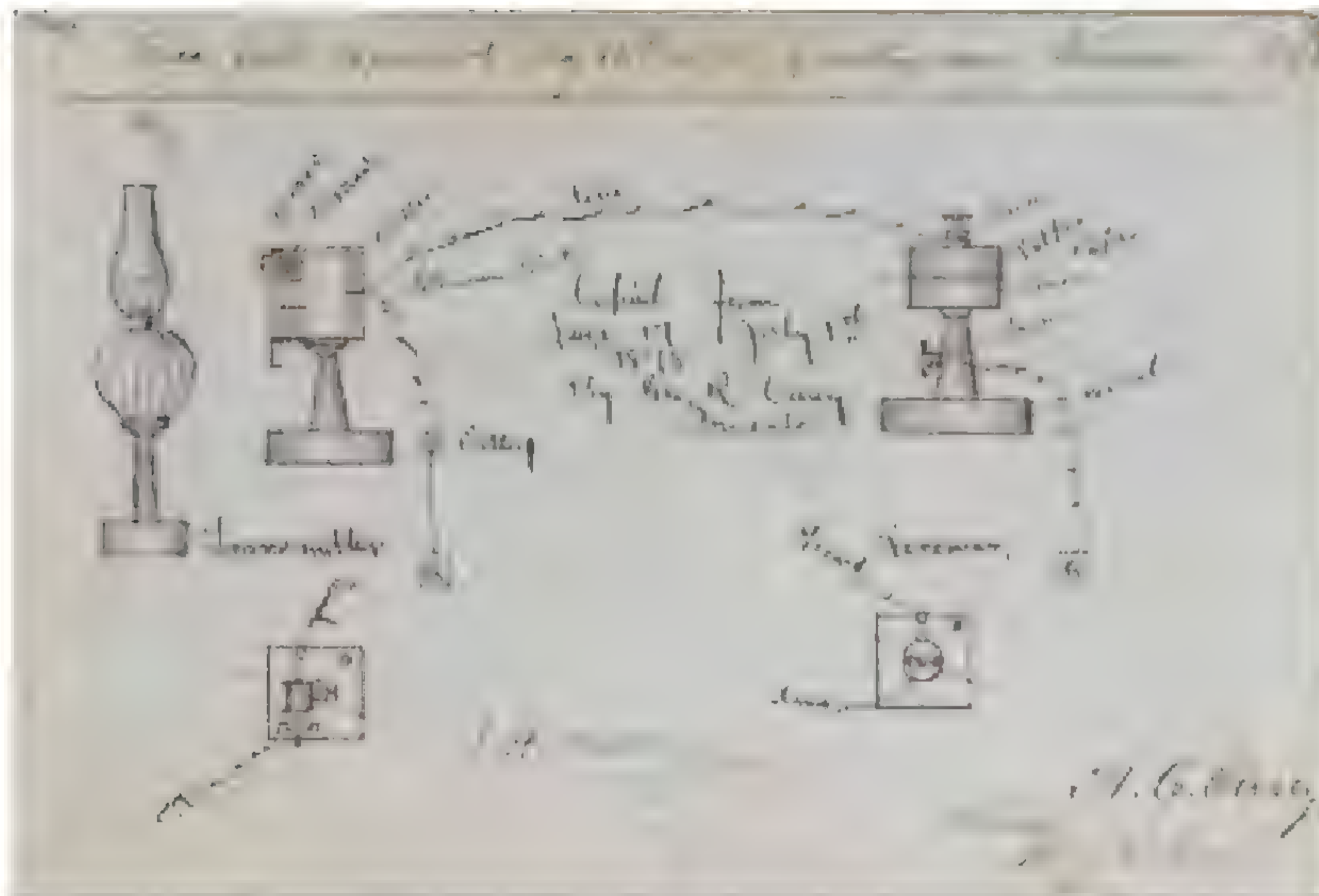
CANADA OFFERS PROPECTS TO OPPORTUNITY SEEKERS.

GALT, JOHN. 1779-1839. Autograph Letter Signed ("John Galt") to Benjamin Phillips Esq, regarding advice to a young acquaintance about emigrating to Canada, 3 pp, 8vo bifolium, Greenock, November 19, 1834, addressed and franked on verso of last leaf with wax seal, fold creases with some separations reinforced on verso of last leaf, scattered spotting.

Galt responds to an inquiry from Mr. Phillips on behalf of a young man is considering moving to Canada. *"Since I left Canada a great change has taken place in the province and I cannot answer you in a way that would be satisfactory, but as the season of emigration will not commence till April I will write to my three sons who are in different parts of the country and inform you of the result in th meantime. At present I would say generally to your friend go, and I think it is probably that either at Guelph or Goderich in Upper Canada*

there may be an opening but I cannot positively say.... the country is so thriving that although I cannot recommend any particular place I can have no hesitation in giving my approval if Canada both Upper & Lower as one of the best for a young man to make progress in." Scottish-born novelist Galt was the first superintendent of the Canada Company, formed to develop Upper Canada (today part of the province of Ontario). Although he was discharged from the position for mismanagement, he was a founder of the town of Guelph, Ontario.

US\$300 - 400



163

AN INVENTOR'S NOTEBOOK.

CAREY, GEORGE R. 1851-1906. Autograph Notebook Signed ("George R. Carey"), including notes and drawings related to early concepts of television and other inventions, approximately 138 pp, 8vo, Malden and Boston, Massachusetts, 1877-1885, with numerous inserted and tipped-in notes, clippings, and other related items, many pages with technical illustrations, brown straight-grain morocco, paper label reading "Boston City Hall" on upper cover, rubbed, chipped, condition of contents varies.

WITH: *Rules and Regulations for Proceedings in the Patent Office*, July, 1870. Washington, DC: United States Patent Office, 1870.

Contemporary black morocco. Upper cover detached, most of spine perished, numerous clippings pasted to rear blanks, extensive wear and browning. Inscribed to George R. Carey from J.J. Halsted, Esquire on front free endpaper.

Carey was a surveyor under the employ of the City of Boston, who patented a number of his inventions with the United States Patent Office in the 1870s and 1880s. He is considered among the first to propose the use of photoelectric selenium in the construction of a "telectroscope" — a theoretical precursor of modern television. This notebook contains drawings of his selenium camera, an essay on the use of selenium for its photoelectric properties, and drawings and notes on other inventions, including improvements on Edison's electrical pen, a pneumatic telephone, a burglar alarm, and other notes. Despite his innovative thinking, Carey remained relatively obscure, and is generally excluded from the list of people who are considered contributors to the invention of television.

US\$15,000 - 20,000



164

CREATION OF THE STATE OF ISRAEL.

The Declaration of the Establishment of the State of Israel appearing in Iton Rishmi [Official Gazette] of the Israeli government, issue no 1, May 14, 1948. Tel Aviv: Provisional Government of Israel, 1948. 4to (330 x 210 mm). Bifolium, 3 pp, plus printer's statement, clean.

THE RARE FIRST OFFICIAL PRINTING OF THE "DECLARATION OF INDEPENDENCE" OF THE STATE OF ISRAEL. At midnight on May 15 (6 pm May 14th in Washington) the British mandate of Palestine officially ended, and David Ben-Gurion declared the establishment of the State of Israel. Eleven minutes later, U.S. President Harry Truman officially recognized the independent State of Israel.

Under the leadership of Ben-Gurion, the Zionist General Council established a National Administration and National Council which would become the provisional government of the newly created Jewish State as soon as the mandate ended at midnight on May 14. The committee appointed to craft a Declaration of Independence submitted its draft consisting of 22 articles on May 13 a draft. Ben-Gurion, Moses Sharett, Rabbi Fishman (Maimon) and Aharon Zisling

pared down the document and decided the final wording. After much debate on the 14th, the council approved the final wording (the term "Rock of Israel" referring to God was allowed to be interpreted by opposing factions in different ways). Meeting at 4:30 pm, the Council came together in the Tel Aviv Museum Hall with other major Jewish and Zionist organizations, and Ben Gurion announced, "I shall read you the Foundation Scroll of the State of Israel, which has been approved in first reading by the National Council." When he finished the document was signed by the relevant members, and amid thunderous applause, Ben Gurion declared, "The State of Israel has arisen. This session is closed."

That same day the first issue of *Iton Rishmi* [Official Gazette], was published containing the first printed appearance of the of full text of the Declaration of Independence of the State of Israel, with the names of all the signatories printed on p 2. An historic document of an historic moment.

US\$1,500 - 2,500

165

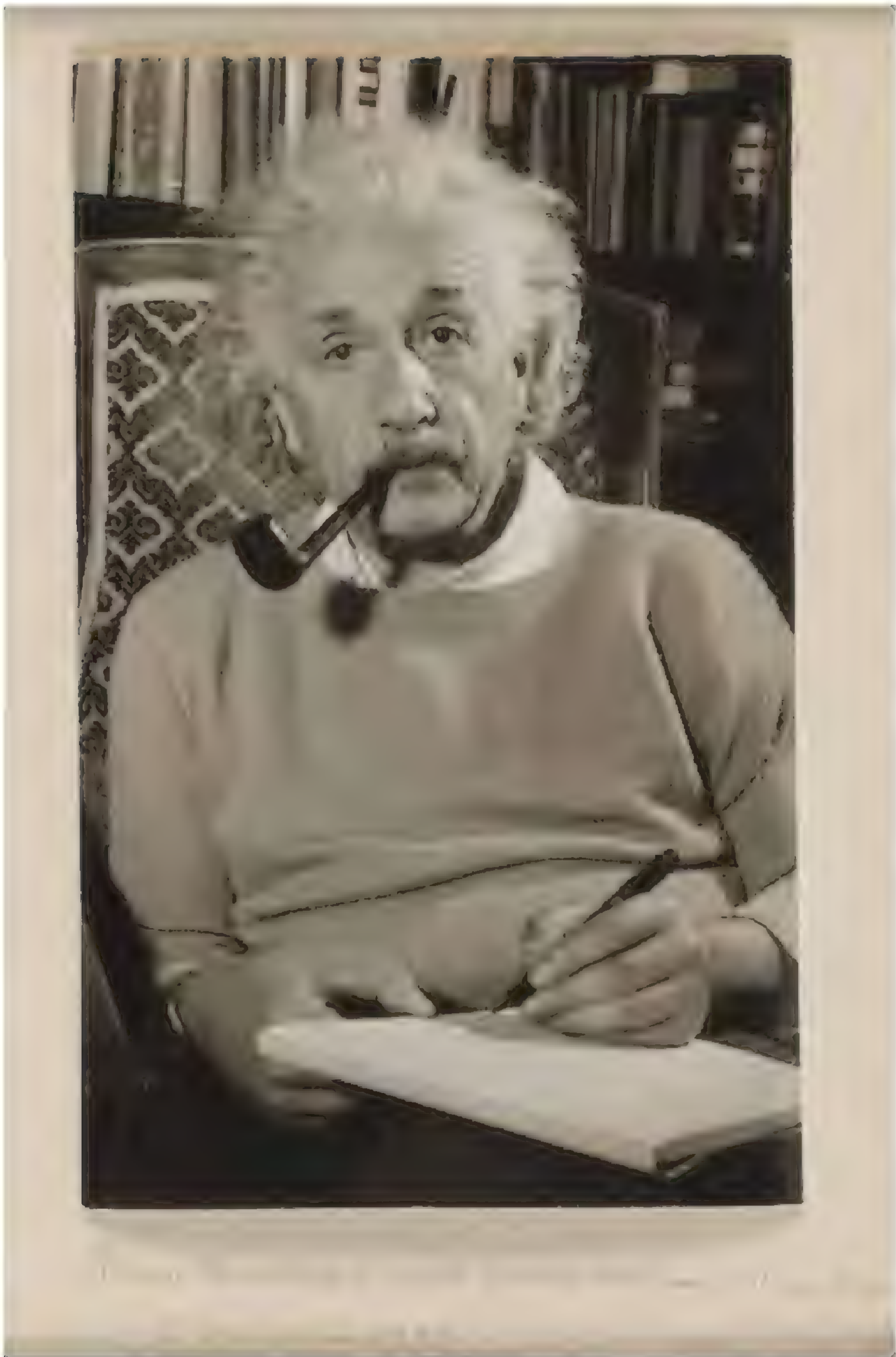
A CHARMING PORTRAIT OF EINSTEIN WITH A WARM INSCRIPTION.

LUCIEN AIGNER. 1901-1999; EINSTEIN, ALBERT. 1879-1955.

Photograph Signed and Inscribed ("A. Einstein") in German, to "Herr Bendheim," gelatin silver print, 138 x 86 mm, mounted on board 235 x 180, matted and framed to 285 x 230 mm, a seated portrait of Einstein in his study in Princeton by Lucien Aigner, taken in 1940, with photographer's credit stamp to verso, inscribed by Einstein to the mount below photograph, "Herr Bendheim mit freundlichen Wünschen A. Einstein 1947." Edges of photograph slightly rubbed, small scuff to bottom left of photograph, adhesive residue to mount and verso of photograph from mounting, mount lightly toned.

After fleeing the perils of WWII in Europe, Aigner, who began taking photographs at just nine years old, found himself at Princeton where he took a number of photographs of Einstein. In their 2001 solo retrospective exhibition in honor of Aigner's 100th birthday, Bruce Silverstein galleries identified these portraits taken at Princeton as, "synonymous with the name 'Lucien Aigner' and, in fact, were among Einstein's favorite photos of himself."

US\$6,000 - 9,000



Conditions of Sale

These Conditions of Sale (as defined below) constitute the entire terms and conditions on which property listed in the catalog shall be offered for sale and sold by Bonhams and the sellers of such property for whom Bonhams acts as agent. By registering to bid and/or by bidding on or buying any property offered in the auction, you agree to be bound by these Conditions of Sale.

As used herein, the term “Conditions of Sale” includes (a) the terms and conditions contained in this document, (b) if online bidding is available for the subject auction, the Conditions of Website use at www.bonhams.com/WebTerms which terms and conditions are incorporated by reference herein, (c) the Lot Symbols Key, and (d) the additional information contained in the Buyer's Guide, and any other notices published for this auction, in each case as may be amended prior to or during the auction by saleroom notices published in writing or made by oral announcement. Any post-auction sale of property offered in this auction shall be made subject to these same Conditions of Sale.

The terms “Bonhams,” “we,” “us” and “our” refer to Bonhams & Butterfields Auctioneers Corp., a Delaware corporation. The terms “you” and “your” refer to the auction registrant, bidder or buyer of a lot, as applicable.

On occasion, Bonhams or one of its affiliated companies within the Bonhams Group may have an ownership or equivalent economic interest in an item of property, in whole or in part, which interest will be indicated by the ▲ symbol next to the lot number.

1. As used herein, the term “hammer price” means the price at which a lot is successfully knocked down to the buyer (or, for online-only sales, the price acknowledged by Bonhams’ online bidding system). A PREMIUM, retained by us and payable by the buyer, shall be calculated based on the hammer price and payable in addition to it (the “buyer’s premium”). The following buyer’s premium rates shall apply to each lot:

(a) For **all** auctions except those listed below in subparagraphs 1.(b)-(d):
28% OF THE FIRST \$50,000 OF THE HAMMER PRICE, PLUS 27% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$50,000 UP TO AND INCLUDING \$1,000,000, PLUS 21% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$1,000,000 UP TO AND INCLUDING \$6,000,000, PLUS 14.5% OF THE AMOUNT OF THE HAMMER PRICE ABOVE \$6,000,000.

(b) For Wines and Spirits auctions: a flat 25% OF THE HAMMER PRICE.

(c) For Coins and Banknotes auctions: a flat 20% OF THE HAMMER PRICE.

(d) For Arms and Militaria auctions: a flat 17.5% OF THE HAMMER PRICE.

Additionally, a 3rd-party bidding platform fee (the “3rd-party bidding platform fee”) equal to 4% OF THE HAMMER PRICE shall be payable by buyers whose successful bid is submitted via 3rd-party bidding platforms, including Invaluable, Live Auctioneers, The Saleroom and Lot-tissimo.

The term “purchase price” means the aggregate of (a) the hammer price, (b) the buyer’s premium, (c) any 3rd-party bidding platform fee, and (d) unless the buyer is exempt by law from the payment thereof, any state or local sales tax (or compensating use tax) and other applicable taxes or duties. With regard to New York sales tax, please refer to the “SALES AND USE TAX” section of these Conditions of Sale.

2. In order to bid at the sale, prospective bidders must submit to Bonhams a completed bidder registration and any other requested information or references. New bidders and bidders who have not recently updated their registration information must pre-register to bid at least two (2) business days before the sale. Individuals will be required to provide government-issued proof of identity and proof of address. Entity clients will be required to provide documentation including confirmation of entity registration showing the registered name, confirmation of registered address, documentary proof of officers and beneficial owners, proof of authority to transact on behalf of the entity and government- issued proof of identity for the individual who is transacting on the entity’s behalf.

We may also request a financial reference and/or deposit from bidders before approving the bidder registration. In the event a deposit is submitted, and you are not the successful bidder, your deposit will be returned to you. If you are the successful bidder, any such deposit will be credited to offset the appropriate portion of the purchase price.

We reserve the right to request further information, including regarding the source of funds, in order to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks we may require) to our satisfaction. If our bidder identification and registration procedures are not satisfied, we may, in our sole discretion, decline to register any bidder or reject any bid or cancel any sale to such bidder.

Every bidder shall be deemed to act as a principal unless prior to the commencement of the sale there is a written acceptance by Bonhams of a bidder registration form completed and signed by the principal which clearly states that the authorized bidding agent is acting on behalf of the named principal. Absent such written acceptance by Bonhams, any person placing a bid as agent on behalf of another (whether or not such person has disclosed that fact or the identity of the principal) may be jointly and severally liable with the principal under any contract resulting from the acceptance of a bid.

Every bidder shall be responsible for any use of its assigned paddle or bidding account, regardless of the circumstances. For all auctions and sales, should your bid be successful, you irrevocably agree to pay the full purchase price. We are not responsible for any errors that you make or that are made through your bidding account in placing a bid on a lot.

3. You represent and warrant that:

- (i) you have provided to us, or will provide upon request, true and correct copies of valid identification and proof of residence and, if applicable, financial and/or corporate documents;
- (ii) neither you, your principal (if applicable, and subject to Bonhams’ prior written acceptance pursuant to paragraph 2 above), nor any individual or entity with a beneficial or ownership interest in either the purchased property or in the purchase transaction is on the Specially Designated Nationals List maintained by the Office of Foreign Assets Control of the U.S. Department of the Treasury nor subject to any other sanctions or embargo program or regulation in effect in the United States, European Union, England and Wales, or other applicable jurisdictions (such programs and regulations, collectively, “Sanctions”);
- (iii) if you are acting as an agent for a principal, you have conducted appropriate due diligence into such principal, and agree that Bonhams shall be

entitled to rely upon such due diligence, you will retain adequate records evidencing such due diligence for a period of five (5) years following the consummation of the sale, and will make these records available for inspection upon Bonhams’ request;

- (iv) neither the purchase transaction (including your bidding activity) nor the purchase funds are connected with nor derive from any criminal activity, and they are not designed to nor have they or shall they, violate the banking, anti-money laundering, or currency transfer laws or other regulations (including without limitation, import-export laws) of any country or jurisdiction, or further any other unlawful purpose, including without limitation collusion, anti-competitive activity, tax evasion or tax fraud; and
- (v) property purchased by you or your principal (if applicable) hereunder is not and will not be transferred to or used in a country in contravention of any Sanctions.

You acknowledge and agree that we may rely upon the accuracy and completeness of the foregoing warranties.

4. On the fall of the auctioneer’s hammer (or, for online-only sales, on the close of the lot by Bonhams’ online bidding system), the highest bidder accepted for the lot shall have purchased the offered lot in accordance and subject to compliance with all of the conditions set forth herein and (a) assumes full risk and responsibility therefor, (b) if requested will sign a confirmation of purchase, and (c) will pay the purchase price in full or such part as we may require for all lots purchased. No lot may be transferred.

Unless otherwise agreed, payment in good, cleared funds is due and payable within five (5) business days following the auction sale. Whenever the buyer pays only a part of the total purchase price for one or more lots purchased, we may apply such payments or any deposits, in our sole discretion, to the lot or lots we choose. Payment will not be deemed made in full until we have received good, cleared funds for all amounts due. Title in any purchased property will not pass until full and final payment has been received by Bonhams. Accounts must be settled in full before property is released to the buyer. In the event property is released earlier, such release will not affect the passing of title or the buyer’s obligation to timely remit full payment.

We reserve the right to refuse to accept payment from a source other than the registered bidder or buyer of record. Once an invoice is issued, we cannot change the buyer’s name on an invoice.

Payment for purchases must be made in the currency in which the sale is conducted. Bonhams’ preferred payment method is by wire transfer. For final purchases exceeding US \$25,000, all payments must be in the form of wire transfer unless other arrangements have been approved in advance. For final purchases below US \$25,000, payment may also be made in or by the following methods:

- (i) Cash. Please note that the amount of cash that can be accepted from a given buyer is limited to US \$5,000 per auction sale (whether by single or multiple related payments). If the amount payable exceeds that sum, the balance must be paid by another method.
- (ii) Cashier’s check, money order, or personal check with approved credit drawn on a U.S. bank. A processing fee will be assessed on any returned checks.
- (iii) Visa, MasterCard, American Express or Discover debit or credit card issued in the name of the buyer or record. Only one debit or credit card may be

Conditions of Sale - continued

used for payment of an account balance. This method of payment may not be available to first time buyers.

To the fullest extent permitted by applicable law, the buyer grants us a security interest in the property, and we may retain as collateral security for the buyer's obligations to us, any property and all monies held or received by us for the account of the buyer, in our possession. We also retain all rights of a secured party under the Uniform Commercial Code (which shall mean the New York Uniform Commercial Code, except where the Uniform Commercial Code of another state governs the perfection of a security interest in collateral located in that state), and you agree that we may file financing statements without your signature. If the foregoing conditions or any other applicable conditions herein are not complied with, in addition to all other remedies available to us and the seller by law, we may at our election:

- (a) hold the buyer liable for the full purchase price and any late charges, collection costs, attorneys' fees and costs, expenses and incidental damages incurred by us or the seller arising out of the buyer's breach;
- (b) cancel the sale, retaining as liquidated damages all payments and deposits made by the buyer;
- (c) cancel the sale and/or resell the purchased property, at public auction and/or by private sale, and in such event the buyer shall be liable for the payment of all consequential damages, including any deficiencies or monetary losses, and all costs and expenses of such sale or sales, our commissions at our standard rates, all other charges due hereunder, all late charges, collection costs, attorneys' fees and costs, expenses and incidental damages; and/or
- (d) reveal the buyer's identity and contact details to the seller.

In addition, where two or more amounts are owed in respect of different transactions by the buyer to us, to Bonhams 1793 Limited and/or to any of our other affiliates, subsidiaries or parent companies worldwide within the Bonhams Group, we reserve the right to apply any monies paid in respect of a transaction to discharge any amount owed by the buyer. If all fees, commissions, premiums, hammer prices and other sums due to us from the buyer are not paid promptly as provided in these Conditions of Sale, we reserve the right to impose a finance charge equal to 1.5% per month (or, if lower, the maximum nonusurious rate of interest permitted by applicable law), on all amounts due to us beginning on the 31st day following the sale until payment is received, in addition to other remedies available to us by law.

5. We reserve the right to withdraw any property and to divide and combine lots at any time before such property's auction. Unless otherwise announced by the auctioneer at the time of sale (or, for online-only sales, explicitly stated in the lot description), all bids are per lot as numbered in the catalog and no lots shall be divided or combined for sale.
6. We reserve the right to reject a bid from any bidder, to split any bidding increment, and to advance the bidding in any manner we, as auctioneer, may decide. In the event of any dispute between bidders, or in the event we, as auctioneer, doubt the validity of any bid, we, as auctioneer, shall have sole and final discretion either to determine the successful bidder, re-open the bidding, or to cancel the sale and re-offer and resell the article in dispute. If any dispute arises after the sale, our sales records shall be conclusive in all respects.

We further reserve the right to cancel the sale of any property if: (i) you are in breach of your representations

and warranties as set forth in paragraph 3 above; (ii) we, in our sole discretion, determine that such transaction might be unlawful or might subject Bonhams or the seller to any liability to any third party; or (iii) there are any other grounds for cancellation under these Conditions of Sale.

7. If we are prevented by fire, theft or any other reason whatsoever from delivering any property to the buyer or a sale otherwise cannot be completed, our liability shall be limited to the sum actually paid therefor by the buyer and shall in no event include any compensatory, incidental or consequential damages.
8. All lots in the catalog are offered subject to a reserve unless otherwise indicated in the catalog. The ϕ symbol next to the lot number denotes no reserve. The reserve is the confidential minimum hammer price at which such lot will be sold and it does not exceed the low estimate value for the lot. If a lot is offered subject to a reserve, we may implement such reserve by bidding on behalf of the seller, whether by opening bidding or continuing bidding in response to other bidders until reaching the reserve. If we have an interest in an offered lot and the proceeds therefrom other than our commissions, we may bid up to the reserve to protect such interest. If any opening or subsequent bid is below the reserve for a lot, the auctioneer (or, for online-only sales, on the close of the lot by Bonhams' online bidding system), may reject such opening bid and withdraw the item from sale. **SELLERS ARE NOT ALLOWED TO BID ON THEIR OWN ITEMS.**
9. Other than as provided in the "LIMITED RIGHT OF RESCISSION" section of these Conditions of Sale with respect to identification of authorship, all property is sold "AS IS" and any statements contained in the catalog or in any advertisement, bill of sale, announcement, condition report, invoice or elsewhere as to period, culture, source, origin, media, measurements, size, quality, rarity, provenance, importance, exhibition and literature of historical relevance, merchantability, fitness for a particular purpose, or physical condition ARE QUALIFIED STATEMENTS OF OPINION AND NOT REPRESENTATIONS, WARRANTIES, OR ASSUMPTION OF LIABILITY. Neither Bonhams nor the seller shall be responsible for any error or omission in the catalog description of any property. No employee or agent of Bonhams is authorized to make on our behalf or on that of the seller any representation or warranty, oral or written, with respect to any property.

10. All purchased property shall be removed from the premises at which the sale is conducted by the date(s) and time(s) set forth herein, and, if applicable, as further specified in the "Buyer's Guide" portion of the catalog. Lots designated with a "W" and associated purchased lots, if not removed promptly following sale, will be transferred to an offsite warehouse at the buyer's risk and expense, as set forth in more detail in the "Buyer's Guide." Purchased property that is permitted to remain onsite at Bonhams' facility must be removed at the buyer's expense not later than 5:00 p.m. local time five (5) business days following the date of the sale. If not so removed, a storage fee of US \$5.00 per lot per day will be payable to us by the buyer beginning at the close of the 14th day following the sale, and we may thereafter transfer such property to an offsite warehouse at the buyer's risk and expense.

Accounts must be settled in full before property will be released. Packing and handling of purchased lots are the responsibility of the buyer and at the buyer's

entire risk, as are the identification, application for, and cost(s) of obtaining any necessary export, import, restricted material (e.g. endangered species) or other permit for such lots.

11. The copyright in the text of the catalog and the photographs, digital images and illustrations of lots in the catalog belong to Bonhams or our licensors. You will not reproduce or permit anyone else to reproduce such text, photographs, digital images or illustrations without our prior written consent. Bonhams and the seller make no representation or warranty as to whether the buyer acquires any copyrights on the purchase of an item of property.
12. Bonhams may, in our discretion, as a courtesy and free of charge, execute bids on your behalf if so instructed by you, provided that neither Bonhams nor our employees or agents will be liable for any error or default (whether human or otherwise) in doing so or for failing to do so. Without limiting the foregoing, Bonhams (including our agents and employees) shall not be responsible for any problem relating to telephone, online, or other bids submitted remotely through any means, including without limitation, any human error, telecommunications or internet fault or failure, or breakdown or problems with any devices or online platforms, including third-party online platforms, regardless of whether such issue arises with our, your, or such third-party's technology, equipment, or connection.

By participating at auction by telephone or online, bidders expressly consent to the recording of their bidding sessions and related communications with Bonhams and our employees and agents, and acknowledge their acceptance of these Conditions of Sale as well as any additional terms and conditions applicable to any such bidding platform or technology.

13. These Conditions of Sale shall bind the successors and assigns of all bidders and buyers and inure to the benefit of our successors and assigns. No waiver, amendment or modification of the terms hereof (other than posted notices or oral announcements during the sale) shall bind us unless specifically stated in writing and signed by us. No act or omission of Bonhams, its employees or agents, nor any failure thereof to exercise any remedy hereunder, shall operate or be deemed to operate as a waiver of Bonhams' rights under these Conditions of Sale. If any part of these Conditions of Sale is for any reason invalid or unenforceable, the rest shall remain valid and enforceable.
14. You accept and agree that Bonhams will hold and process your personal information and may share and use it as required by law and as described in, and in line with Bonhams' Privacy Policy, available online at <http://www.bonhams.com/legals/9945/>. If you desire access, update, or restriction to the use of your personal information, please email data.protection@bonhams.com.
15. These Conditions of Sale and the buyer's and our respective rights and obligations hereunder shall be governed by and construed and enforced in accordance with the laws of the State of New York. Any dispute, controversy or claim arising out of or relating to this agreement, or the breach, termination or validity thereof, brought by or against Bonhams (but not including claims brought against the seller by the buyer of lots consigned hereunder) shall be resolved by the procedures set forth in the "MEDIATION AND ARBITRATION PROCEDURES" section of these Conditions of Sale.

Conditions of Sale - continued

SPECIAL TERMS AND CONDITIONS FOR WINES AND SPIRITS AUCTIONS

- a. Bidders and buyers must be at least 21 years of age to participate in the auction and have the legal authority to buy, receive and possess the alcoholic beverage lots offered in the sale. Each winning bidder shall present satisfactory legal documentation that he or she is at least 21 years of age. In the case of a purchaser that is a corporation, partnership or similar entity, the person receiving the purchased lots on its behalf must meet the foregoing requirements.
- b. All payments for purchased property must be made directly to Bonhams. Accounts must be settled in full before property will be released. All purchases must be removed from the off-site, third-party storage facility designated in the “COLLECTION OF PURCHASES FROM WINE AND SPIRITS AUCTIONS” section of the Buyer’s Guide, where it is stored in climate-controlled conditions, within 30 days of the auction. Bonhams accepts no responsibility or liability for any damage to property that is not collected more than 14 days after the auction. Any property not so collected will incur storage charges, starting on day 15, at the then applicable rates charged by the third-party facility where sold property is stored for post-sale collection by buyers. Such third-party storage facility may charge, and the buyer agrees to pay, storage fees per lot, on a daily or a monthly basis. If any property has not been collected within 30 days from the date of sale, at the option of Bonhams the property may be transferred to and stored at a bonded warehouse the buyer’s sole risk and expense, and the buyer agrees to pay all transfer and storage expenses associated therewith.
- c. Packing and handling of purchased lots are the sole responsibility of the buyer. Buyer will bear the cost and risk of any packing, pick-up, shipping, insurance and any applicable taxes thereon. Bonhams assumes no liability for assisting with any packing, shipping or insurance arrangements. Packing and handling arrangements may be available through the third party storage facility where the property is stored for post-sale collection or through other third party service providers. Buyers must arrange for such services directly with the third party provider independently at the buyer’s sole risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us.
- d. Bonhams makes no representations as to the legal rights of anyone to ship or import alcoholic beverages into or within any state or jurisdiction. Purchasers are required to comply with their respective states’ or jurisdictions’ regulations regarding the importation, exportation and shipment of alcoholic beverages, and purchasers are solely responsible for the importation, exportation and shipment of alcoholic beverage products purchased. All alcoholic beverage property, however shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is 21 years of age or older. In addition, many jurisdictions prohibit the importation, or limit the quantity, of alcoholic beverages entering such jurisdiction, and some jurisdictions require the purchaser, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the purchaser’s sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses, and any delay in obtaining or the denial of any such permit or license shall not serve as

the basis for any cancellation or rescission of any purchase made hereunder or any delay in making full payment for the purchase when due.

- e. All Wines and Spirits lots are sold in Massachusetts and title passes to the buyer in Massachusetts. All sales are subject to applicable taxes.

SPECIAL TERMS AND CONDITIONS FOR COINS AND BANKNOTES AUCTIONS

- a. Bonhams has utilized adjectival, descriptive grading to describe the conditions of coins and banknotes in the catalog rather than the Sheldon numerical scale. Grading is subjective and open to interpretation. Prospective bidders are encouraged to make their own examination of the numismatic lots offered and not rely on any other party’s opinion as to grade or other attributes, as opinions differ and grading standards change over time.
- b. Many of the numismatic lots have been graded by third party grading service(s) including but not limited to PCGS, NGC, and/or ANACS. To the extent Bonhams provides such grading information in the cataloging of a lot, it does so without any express or implied warranty or guarantee, and such information’s inclusion does not mean that Bonhams or the seller agrees or disagrees with the information that such third party grading service(s) have provided. Bonhams and its sellers shall not be bound by any prior or subsequent opinion or certification (or lack thereof) by any third party grading service, and bidders on numismatic lots hereby acknowledge and agree that any such opinion or certification (or lack thereof) shall not be used as the basis for any attempted rescission of sale. THE BUYER ASSUMES ALL RISKS RELATING TO GRADING, CONDITION, RARITY AND VALUATION OF NUMISMATIC LOTS.
- c. Catalog illustrations of numismatic lots may not be to scale or reflect the depicted items’ actual size.

SPECIAL TERMS AND CONDITIONS FOR ARMS AND MILITARIA AUCTIONS

- a. Certain classifications of firearms require licensures and/or are subject other regulatory restrictions. Prospective bidders are responsible for checking with their local (e.g. state) regulatory authorities regarding any applicable restrictions and/or license/permit requirements before bidding. Each lot offered in the sale will be classified as “Antique Pre-1899,” “Curio/Relic,” Modern firearm,” or “Modern handgun.” Firearms classified as “Antique Pre-1899” do not require any licensing to purchase and can be released directly to the buyer. Firearms classified as “Modern firearm” or Modern handgun” will only be released to persons possessing a valid Federal Firearms Dealer License. Firearms classified as “Curio/Relic” may be released to persons possessing a valid Federal Firearms Dealer License or persons possessing a valid Federal Firearms Collector of Curios and Relics License. Items that meet the age requirements but have been altered from their original configuration may NOT be delivered on a Federal Firearms Collector of Curios and Relics License. The transfer of certain types of firearms (including without limitation handguns and certain rifles) to residents may be regulated by certain state (including Massachusetts) laws. It is the prospective buyer’s responsibility to determine the legality of possession or ownership of any firearms, including transference of such, in his or her state of residence prior to bidding. Additionally, some states have restrictions

on transfers to persons holding a Federal Firearms Collector of Curios and Relics License. If you determine after purchasing a firearm that it is not transferrable in your state, Bonhams will not cancel the sale and you will be responsible for payment in full

- b. Persons holding a valid Federal Firearms Dealer License may take possession of any purchase on the day of the sale upon presenting a signed copy of their Federal Firearms Dealer License provided payment to Bonhams has been made in full. If a person holding a Federal Firearms Dealer License is sending an agent to pick up purchased lot(s), that agent must be a bona fide, paid employee of the company.
- c. If you possess a valid Federal Firearms Collector of Curios & Relics License, any purchased lots that qualify as such may be transferred directly to you at time of pickup. You must provide a signed copy of your current Federal Firearms Collector of Curios & Relics License at time of pickup. A Massachusetts resident presenting a Federal Firearms Collector of Curios & Relics at time of pickup must also present a copy of their valid Massachusetts License to Carry, Firearms Identification Card, or Machine Gun License.
- d. If you are a Massachusetts resident and are the successful bidder on a firearm classified as “Curio/Relic,” “Modern firearm,” or “Modern handgun” and do not possess a valid Federal Firearms License, you must arrange for the transfer of the firearm from Bonhams to a dealer in Massachusetts holding a Federal Firearms Dealer License of your choice who will then conduct the necessary background check and document the transfer in accordance with Massachusetts law. Any such fees charged by a dealer are solely the responsibility of the buyer.
- e. If you live in a state other than Massachusetts, you must arrange for the shipment of firearms lots classified as “Curio/Relic,” “Modern firearm,” or “Modern handgun” to a dealer in your state holding a Federal Firearms Dealer License who will then transfer the firearm to you. A holder of a valid Federal Firearms Dealer License who lives in another state is permitted to pick up firearms lots designated as “Curio/Relic,” “Modern firearm,” or “Modern handgun.” A holder of a valid Federal Firearms Collector of Curios & Relics License who lives in another state is permitted to pick up firearm lots designated as “Curio/Relic” at Bonhams’ Marlborough office. Some states have restrictions on transfers to Federal Firearms Collector of Curios & Relics license holders. It is the buyer’s responsibility to be familiar with all applicable laws and regulations. To purchase with a Federal Firearms Collector of Curio & Relic License, the firearm must be listed as acceptable on the ATF list for collectors of curios, accessible at: <https://www.atf.gov/file/128116/download> and <https://www.atf.gov/file/2026/download>. Buyers are responsible for checking all regulatory authorities regarding any applicable restrictions and/or license/permit requirements before shipping any lot.

SALES AND USE TAX

New York sales tax is charged on the hammer price, buyer’s premium and any other applicable charges on any property collected or delivered in New York State, regardless of the state or country in which the buyer resides or does business. Buyers who make direct arrangements for collection by a shipper who is considered a “private” or “contract” carrier by the New York Department of Taxation and Finance will be charged New York sales tax, regardless of the destination of the

Conditions of Sale - continued

property. Property collected for delivery to a destination outside of New York by a shipper who is considered a “common carrier” by the New York Department of Taxation and Finance (e.g. United States Postal Service, United Parcel Service, and FedEx) is not subject to New York sales tax, but if it is delivered into any state in which Bonhams is registered or otherwise conducts business sufficient to establish a nexus, Bonhams may be required by law to collect and remit the appropriate sales tax in effect in such state. Property collected for delivery outside of the United States by a freight-forwarder who is registered with the Transportation Security Administration (“TSA”) is not subject to New York sales tax.

LIMITED RIGHT OF RESCISSION

If within one (1) year from the date of sale, the original buyer (a) gives written notice to us alleging that the identification of Authorship (as defined below) of such lot as set forth in the UPPERCASE TYPE heading of the catalog description of such lot (as amended by any saleroom notices or verbal announcements during the sale) is not substantially correct based on a fair reading of the catalog (including the terms of any glossary contained therein), and (b) within ten (10) days after such notice returns the lot to us in the same condition as at the time of sale, and (c) establishes the allegation in the notice to our satisfaction (including by providing one or more written opinions by recognized experts in the field, as we may reasonably require), then the sale of such lot will be rescinded and, unless we have already paid to the seller monies owed him in connection with the sale, the original purchase price will be refunded.

If, prior to receiving such notice from the original buyer alleging such defect, we have paid the seller monies owed him in connection with the sale, we shall pay the original buyer the amount of our commissions, any other sale proceeds to which we are entitled and applicable taxes received from the buyer on the sale and make demand on the seller to pay the balance of the original purchase price to the original buyer. Should the seller fail to pay such amount promptly, we may disclose the identity of the seller and assign to the original buyer our rights against the seller with respect to the lot the sale of which is sought to be rescinded. Upon such disclosure and assignment, any liability of Bonhams as seller's agent with respect to said lot shall automatically terminate.

The foregoing limited right of rescission is available to the original buyer only and may not be assigned to or relied upon by any subsequent transferee of the property sold. The buyer hereby accepts the benefit of the seller's warranty of title and other representations and warranties made by the seller for the buyer's benefit. Nothing in this section shall be construed as an admission by us of any representation of fact, express or implied, obligation or responsibility with respect to any lot. THE BUYER'S SOLE AND EXCLUSIVE REMEDY AGAINST BONHAMS FOR ANY REASON WHATSOEVER IS THE LIMITED RIGHT OF RESCISSION DESCRIBED IN THIS SECTION.

“Authorship” means only the identity of the creator, the period, culture and source or origin of the lot, as the case may be, as set forth in the UPPERCASE TYPE heading of the catalog entry for the lot. The right of rescission does not extend to: (a) works of art executed before 1870 (unless these works are determined to be counterfeits created since 1870), as this is a matter of current scholarly opinion which can change; (b) Chinese, Japanese and Korean paintings and calligraphy (unless, within 21 days of the sale of any such lot, the original buyer gives written notice to Bonhams alleging that the lot is a counterfeit and within ten (10) days after giving

such notice returns the lot to us in the same condition as at the time of sale and demonstrates to our satisfaction that the lot is a counterfeit), as current scholarship in these respective fields does not permit unqualified statements as to Authorship or date of execution; (c) titles, descriptions, or other identification of offered lots, which information normally appears in lower case type below the UPPERCASE TYPE heading identifying the Authorship; (d) Authorship of any lot where it was specifically mentioned that there exists a conflict of specialist or scholarly opinion regarding the Authorship of the lot at the time of sale; (e) Authorship of any lot which as of the date of sale was in accordance with the then generally-accepted opinion of scholars and specialists regarding the same; or (f) the identification of periods or dates of creation in catalog descriptions which may be proven inaccurate by means of scientific processes that are not generally accepted for use until after publication of the catalog in which the property is offered or that were unreasonably expensive or impractical to use at the time of such publication. For purposes of subsections (a) and (b) above, “counterfeit” is defined as a work created with intent to deceive.

LIMITATION OF LIABILITY

EXCEPT AS EXPRESSLY PROVIDED ABOVE, ALL PROPERTY IS SOLD “AS IS.” NEITHER BONHAMS NOR THE SELLER MAKES ANY REPRESENTATION OR WARRANTY, EXPRESS OR IMPLIED, AS TO THE MERCHANTABILITY, FITNESS OR CONDITION OF THE PROPERTY OR AS TO THE CORRECTNESS OF DESCRIPTION, GENUINENESS, ATTRIBUTION, PROVENANCE OR PERIOD OF THE PROPERTY OR AS TO WHETHER THE BUYER ACQUIRES ANY COPYRIGHTS OR OTHER INTELLECTUAL PROPERTY RIGHTS IN LOTS SOLD OR AS TO WHETHER A WORK OF ART IS SUBJECT TO THE ARTIST'S MORAL RIGHTS OR OTHER RESIDUAL RIGHTS OF THE ARTIST. THE BUYER EXPRESSLY ACKNOWLEDGES AND AGREES THAT IN NO EVENT SHALL BONHAMS BE LIABLE FOR ANY DAMAGES INCLUDING, WITHOUT LIMITATION, ANY COMPENSATORY, INCIDENTAL OR CONSEQUENTIAL DAMAGES. IN NO EVENT SHALL THE AGGREGATE LIABILITY OF BONHAMS AND ITS SELLER TO A BUYER EXCEED THE PURCHASE PRICE ACTUALLY PAID FOR A DISPUTED ITEM OF PROPERTY.

MEDIATION AND ARBITRATION PROCEDURES

- (a) Within 30 days of written notice that there is a dispute, the parties or their authorized and empowered representatives shall meet by telephone and/or in person to mediate their differences. If the parties agree, a mutually acceptable mediator shall be selected and the parties will equally share the fees and expenses of mediation. The mediator shall be a retired judge or an attorney familiar with commercial law and trained in or qualified by experience in handling mediations. Any communications made during the mediation process shall not be admissible in any subsequent mediation, arbitration or judicial proceeding. All proceedings and any resolutions thereof shall be confidential, and the terms governing arbitration set forth in paragraph (c) below shall govern.
- (b) If mediation does not resolve all disputes between the parties, or in any event no longer than 60 days after receipt of the written notice of dispute referred to above, the parties shall submit the dispute for binding arbitration before a single neutral arbitrator. Such arbitrator shall be a retired judge or an attorney familiar with commercial law and trained in

or qualified by experience in handling arbitrations. Such arbitrator shall make all appropriate disclosures required by law. The arbitrator shall be drawn from a panel of a national or international arbitration service agreed to by the parties, and shall be selected as follows: (i) If the arbitration service has specific rules or procedures, those rules or procedures shall be followed; (ii) If the arbitration service does not have rules or procedures for the selection of an arbitrator, the arbitrator shall be an individual jointly agreed to by the parties. If the parties cannot agree on an arbitration service, the arbitration shall be conducted by Judicial Arbitration and Mediation Services, Inc. (“JAMS”) or another national or international alternative dispute resolution (“ADR”) provider of Bonhams’ choice, and the arbitrator shall be selected in accordance with JAMS’ Streamlined Arbitration Rules and Procedures or the rules of the other ADR provider selected by Bonhams. The arbitrator's award shall be in writing and shall set forth findings of fact and legal conclusions.

- (c) Unless otherwise agreed to by the parties or provided by the published rules of the arbitration service:
 - (i) The arbitration shall occur within 60 days following the selection of the arbitrator;
 - (ii) The arbitration shall be conducted in New York, New York; and
 - (iii) Discovery and the procedure for the arbitration shall be as follows:
 - A. All arbitration proceedings shall be confidential;
 - B. The parties shall submit written briefs to the arbitrator no later than 15 days before the arbitration commences;
 - C. Discovery, if any, shall be limited as follows: (I) Requests for no more than 10 categories of documents, to be provided to the requesting party within 14 days of written request therefor; (II) No more than two (2) depositions per party, provided however, the deposition(s) are to be completed within one (1) day; (III) Compliance with the above shall be enforced by the arbitrator in accordance with New York law;
 - D. Each party shall have no longer than eight (8) hours to present its position. The entire hearing before the arbitrator shall not take longer than three (3) consecutive days;
 - E. The award shall be made in writing no more than 30 days following the end of the proceeding. Judgment upon the award rendered by the arbitrator may be entered by any court having jurisdiction thereof.
- To the fullest extent permitted by law, and except as required by applicable arbitration rules, each party shall bear its own attorneys’ fees and costs in connection with the proceedings and shall share equally the fees and expenses of the arbitration.

LOT SYMBOLS KEY

The lot symbols used in the catalog have the following meanings:

- ▣ **No Reserve**
Unless indicated by the ▣ symbol next to the lot number (or bearing an explicit statement such as “No Reserve” or “Without Reserve”), which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum hammer price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.
- ▲ **Bonhams’ Ownership Interest in Property Offered at Auction**
The ▲ symbol indicates that Bonhams or one of its affiliated companies within the Bonhams Group

Conditions of Sale - continued

- owns the lot in whole or in part or has an economic interest equivalent to an ownership interest in the lot.
- ⌈ Bidding by Interested Parties**
We will mark the lot with the ⌈ symbol when a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot. Such interested parties may be beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party who is recognized as the successful bidder on a lot must pay the purchase price in full and is subject to these Conditions of Sale.
 - Guaranteed Property/Third Party Irrevocable Bid**
The ○ symbol indicates that the seller of the lot has been guaranteed a minimum price for its property by Bonhams or by a third party, or jointly by Bonhams and a third party (called third party guarantor). Such guaranteed minimum price may apply only to the lot or on an aggregate basis to all or a portion of the seller's consigned property, which may be offered in one or more auctions. Bonhams and/or any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. The third party guarantor typically provides an irrevocable written bid on the guaranteed lot prior to the auction at a level that ensures the lot will sell. If there are competing bids at the auction, the third party guarantor may also bid a higher amount than the irrevocable bid submitted. In exchange for sharing or assuming in full this risk, Bonhams may compensate the third party guarantor by paying it a fixed and/or contingent financing fee based on the hammer price achieved. Where the third party guarantor is the successful bidder on the lot, the financing fee for providing the bid may be netted against the full purchase price owing, and in such

- case Bonhams will report the purchase price net of such financing fee. Third party guarantors are required by Bonhams to disclose their financial interest to anyone whom they are advising in connection with the guaranteed lot.
- Ω Import Duty**
The Ω symbol indicates that the lot is subject to US Customs duty or tariff and/or related import fees payable by the buyer as part of the purchase price. Please refer to the Specialist Department managing the auction for details.
 - Y Restricted Materials**
A lot with the Y symbol has been identified at the time of cataloguing as made of or containing certain restricted plant or animal material such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers woods that may be subject to import or export restrictions or may otherwise require the granting of one or more export or import licenses or certificates, or that may be subject to similar restrictions regulating intrastate or interstate transport or trade within the United States at the state or federal level, or may be banned from export or import altogether by some countries. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.
 - Ⓢ Lot Shown with a Display-Only Part**
A lot with the Ⓢ symbol may be pictured or displayed with a component, such as a stand, a watchband, or snuff bottle stopper, that is shown for display purposes only and is not part of the lot being offered for sale. In certain instance, the display-only component may be made of or incorporate restricted materials and may be available for personal pick-up, free of charge (separate from the purchased lot) from the saleroom location where the lot was sold. Please refer to paragraph 10 in the Conditions of Sale or to the Specialist Department managing the auction for details.

- W Oversized Lot**
The W symbol indicates that the lot is oversized or otherwise such that it must be collected from our designated warehouse. Please refer to the Offsite Sold Property Storage section of the Buyer's Guide for details.
- P Premium ("Purple Paddle") Lot Subject to Restricted Bidding**
Lots bearing the "P" symbol will not be available for online bidding, and bidders wishing to register to bid on such lots must do so in advance and may be required to provide a bank letter of reference or other credentials in advance of being permitted to bid on the lot. If you will not be attending the auction in person, contact the Specialist Department managing the auction or Bonhams' Client Service Office at least one business day in advance of the auction date to arrange a telephone bid or an absentee bid.

Lot symbols appear adjacent to the subject lot number in the catalog and are provided as a convenience to bidders; we do not accept any liability for errors or omissions in marking lots.

Buyer’s Guide

BUYING AND BIDDING AT AUCTION

Whether you are an experienced bidder or an enthusiastic novice, auctions provide a stimulating atmosphere unlike any other. Bonhams previews and sales are free and open to the public. As you will find in these directions, bidding and buying at auction is easy and exciting. Should you have any further questions, please visit our website at www.bonhams.com or contact our Client Services Department at Tel: 1-800-959- 4383 (toll free, within the US) or Tel: 1-908-707-0077 (outside the US).

Catalogs

Before each auction we publish illustrated catalogs. Our catalogs provide descriptions and estimated values for each “lot.” A lot may refer to a single item or to a group of items auctioned together. The catalogs also include the dates and the times for the previews and auctions. We offer our catalogs by subscription or by single copy. For information on subscribing to our catalogs, you may refer to the subscription form in this catalog, call our Client Services Department, or visit our website at www.bonhams.com/us.


Previews

Auction previews are your chance to inspect each lot prior to the auction. We encourage you to look closely and examine each object on which you may want to bid so that you will know as much as possible about it. Except as expressly set forth in the Conditions of Sale, items are sold “as is” and with all faults; illustrations in our catalogs, website and other materials are provided for identification only. At the previews, our staff is always available to answer your questions and guide you through the auction process. Condition reports may be available upon request and are strongly recommended for all intending bidders who cannot view the property in person.



Estimates

Bonhams’ catalogs include low and high value estimates for each lot, exclusive of the buyer’s premium and tax. The estimates are provided as an approximate guide to current market value based primarily on previous auction results for comparable pieces, and should not be interpreted as a representation or prediction of actual selling prices. They are determined well in advance of a sale and are subject to revision. Please contact us should you have any questions about value estimates

Reserve

Unless indicated by the  symbol next to the lot number, which denotes no reserve, all lots in the catalog are subject to a reserve. The reserve is the minimum auction price that the seller is willing to accept for a lot. This amount is confidential and does not exceed the low estimate value.

Auction House’s Interest in Property Offered at Auction

On occasion, Bonhams may offer property in which it has an ownership interest in whole or in part or otherwise has an economic interest. Such property, if any, is identified in the catalog with a  symbol next to the lot number(s). Bonhams may also offer property for a seller that has been guaranteed a minimum price for its property by Bonhams or jointly by Bonhams and a third party. Bonhams and any third parties providing a guarantee may benefit financially if the guaranteed property is sold successfully and may incur a financial loss if its sale is not successful. Such property, if any, is identified in the catalog with a  symbol next to the lot number(s).

Bidding at Auction

You must be 18 years old or over to bid. At Bonhams, you can bid in many ways: in person, via absentee bid, over the phone, or via Bonhams’ live online bidding facility. Absentee bids can be submitted in person, online, or via email. Irrespective of previous bidding activity a valid Bonhams’ client account is required to participate in bidding activity. You will be required to provide government issued proof of identity, proof of residence, and if you are a company, your certificate of incorporation or equivalent documentation with your name and registered address, proof of your current address, documentary proof of your beneficial owners and directors, and proof of authority to transact. We may also request a financial reference and/or deposit from you

before allowing you to bid. By bidding at auction, whether in person or by agent, by absentee bid, telephone, online or other means, the buyer or bidder agrees to be bound by the Conditions of Sale. Lots are auctioned in consecutive numerical order as they appear in the catalog. Bidding normally begins below the low estimate. The auctioneer will accept bids from interested parties present in the saleroom, from telephone bidders, from online bidders, and from absentee bidders who have left written bids in advance of the sale. The auctioneer (or, for online-only sales, Bonhams’ online bidding system) may also execute bids on behalf of the seller up to the amount of the reserve, but never above it. We assume no responsibility for failure to execute bids for any reason whatsoever.

In Person

If you are planning to bid at auction for the first time, you will need to register at the reception desk in order to receive a numbered bid card. To place a bid, hold up your card so that the auctioneer can clearly see it. Decide on the maximum auction price that you wish to pay, exclusive of buyer’s premium and tax, and continue bidding until your bid prevails or you reach your limit. If you are the successful bidder on a lot, the auctioneer will acknowledge your paddle number and bid amount.

Absentee Bids

As a service to those wishing to place bids, we may at our discretion accept bids without charge in advance of auction online or in writing on bidding forms available from us. “Buy” bids will not be accepted; all bids must state the highest hammer price the bidder is willing to pay. Our auction staff will try to bid just as you would, with the goal of obtaining the item at the lowest hammer price possible. In the event identical bids are submitted, the earliest bid submitted will take precedence. Absentee bids shall be executed in competition with other absentee bids, any applicable reserve, and bids from other auction participants. A friend or agent may place bids on your behalf, provided that we have received your written authorization prior to the sale. Absentee bid forms are available in our catalogs, online at [www.bonhams.com/ us](http://www.bonhams.com/us), at offsite auction locations and at our Los Angeles, San Francisco and New York galleries.

By Telephone

We can arrange for you to bid by telephone. To arrange for a telephone bid, please contact our Client Services Department a minimum of 24 hours prior to the sale

Online

We offer live online bidding for most auctions and accept absentee bids online for all our auctions. Please visit [www. bonhams.com/us](http://www.bonhams.com/us) for details.

In order to bid online in a sale, you must be 18 years old or over and you must register to bid via MyBonhams.com. Once you have registered, you should keep your account details strictly confidential and not permit any third party to access your account on your behalf or otherwise. You will be liable for any and all bids made via your account. Please note payment must be made from a bank account in the name of the registered bidder.

Online Bidding Registration for Individuals: Enter your full name, email, residential address, date of birth and nationality and provide a valid credit card in your name which will be verified via Stripe before you are able to bid. If your credit card fails verification, you will not be permitted to bid and you should contact the Client Services Department for assistance. We may in addition request a financial reference and/or deposit from you prior to letting you bid. If you are bidding as agent on behalf of another party, you agree: (i) to disclose this fact to the Client Services Department; (ii) to provide such information as we require to enable us to complete bidder identification and registration procedures (including completing any anti-money laundering and/or anti-terrorism financing checks) on that third party; and (iii) that where your bid is successful, you are jointly and severally liable with that other party for the full amounts owing for the successful bid (whether or not you have disclosed that fact or the identity of the principal). Where you

are the successful bidder for any lot with a hammer price equal to or in excess of US \$10,000, and if you have not provided such documents previously, you will be required to upload or provide to the Client Services Department your government issued photo ID and (if not on the ID) proof of your address before the purchased lot can be released to you. Notwithstanding the foregoing, we reserve the right to request ID documentation from any bidder or buyer and to refuse to release any purchased lot until such documentation is provided.

Online Bidding Registration for Companies or Other Legal Entities: You must select the option to set up a business account and then provide your full name, email, residential address, date of birth and the full name of the entity. You must provide a credit card for verification either in your name or the name of the entity but payment must be made from an account in the entity’s name. If your credit card fails verification, you will not be permitted to bid and should contact the Client Services Department for assistance. We may, in addition, require a bank reference or deposit prior to letting you bid. For all successful bids, we require the entity’s certificate of formation/incorporation or equivalent documentation confirming the entity’s name and registered address, documentary proof of each beneficial owner owning 25% or more of the entity, and proof of your authority to transact before the lot can be released to you.

We reserve the right to request any further information from any bidder that we may require in order to carry out any identification, anti-money laundering or anti-terrorism financing checks conducted by us. We may at our discretion postpone or cancel your registration, not permit you to bid and/or postpone or cancel completion of any purchase you may make.

Bid Increments

For live auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/50/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/500/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/5,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer’s discretion

For online-only auctions, Bonhams generally uses the following increment multiples as bidding progresses:

\$50-200.....	by \$10s
\$200-500.....	by \$20/40/60/80s
\$500-1,000.....	by \$50s
\$1,000-2,000.....	by \$100s
\$2,000-5,000.....	by \$200/400/600/800s
\$5,000-10,000.....	by \$500s
\$10,000-20,000.....	by \$1,000s
\$20,000-50,000.....	by \$2,000/4,000/6,000/8,000s
\$50,000-100,000.....	by \$5,000s
\$100,000-200,000.....	by \$10,000s
above \$200,000.....	at auctioneer’s discretion

The auctioneer (or, for online-only sales, Bonhams’ online bidding system) shall have full discretion, as outlined in the Conditions of Sale to split or reject any bid at any time.

Buyer’s Guide - continued

Currency Converter

Solely for the convenience of bidders, a currency converter may be provided at Bonhams’ auctions. The rates quoted for conversion of other currencies to U.S. Dollars are indications only and should not be relied upon by a bidder, and neither Bonhams nor its agents shall be responsible for any errors or omissions in the operation or accuracy of the currency converter.

Buyer’s Premium

A buyer’s premium is added to the winning hammer price of each individual lot purchased, at the rates set forth in the Conditions of Sale. The winning hammer price plus the premium constitute the purchase price for the lot. Applicable sales taxes are computed based on this figure, and the total becomes your final purchase price.

Unless specifically illustrated and noted, fine art frames are not included in the estimate or purchase price. Bonhams accepts no liability for damage or loss to frames during storage or shipment. All sales are final and subject to the Conditions of Sale found in our catalogs, on our website, and available at the reception desk.

Payment

Payment may be made to Bonhams by cash, checks drawn on a U.S. bank, money order, wire transfer, or by Visa, MasterCard, American Express or Discover credit or charge card or debit card. All items must be paid for within five (5) business days of the sale. Please note that payment by personal or business check may result in property not being released until purchase funds clear our bank.

Sales Tax

Buyers must pay applicable sales tax. Other state or local taxes (or compensation use taxes) may apply. Sales tax will be automatically added to the invoice if Bonhams is required to collect and remit sales tax in the subject jurisdiction based on our local nexus and applicable law, unless a valid resale number has been furnished. If you wish to use your resale license please contact the Client Services Department for our form.

Regulated Species Materials

The export of a lot from the United States or import into certain countries may be subject to export or import regulations, licensure and/or other restrictions; in particular, lots containing plant or animal materials such as tortoiseshell, coral, whalebone, Brazilian rosewood or certain types of reptilian or other exotic skins, fur or feathers, irrespective of age or value, may require the granting of one or more export or import licenses or certificates, or may be banned from import altogether by some countries. Moreover, the ability to obtain an export license or certificate does not ensure the ability to obtain an import license or certificate in another country. Lots that contain such regulated species materials may also not be eligible for exportation or for re-importation into the United States. In addition, resales of lots containing certain regulated species materials may be subject to restrictions in some jurisdictions.

Lots noted in the catalog with a “Y” next to the lot number contain one or more such regulated plant or animal materials, however lots containing regulated material may lack the Y notation. It is the buyer’s responsibility to investigate any such restrictions and to obtain any relevant export or import licenses. Please note that this process is governed by local authorities and may take considerable time. Regardless of any delay in the obtaining of an export/import license or certificate or denial thereof, purchased lots shall be

paid for in accordance with the Conditions of Sale, and any such delay or denial shall not serve as the basis for cancellation of any sale. Prospective buyers are advised to obtain information from the relevant regulatory authorities regarding export and import restrictions, requirements, and costs prior to bidding.

Prospective buyers should also check with their local (e.g. state) regulatory authorities regarding any local restrictions and/or permit requirements that may apply with respect to purchases of regulated species materials. Certain third-party agents may be available to assist the buyer in attempting to obtain the appropriate licenses and/or certificates. However, there is no assurance that any necessary licenses or certificates can be obtained. Please contact the relevant Specialist Department for a suggested list of shipping agents prior to placing a bid if you are uncertain as to whether a lot is subject to export/import license or certificate requirements or related restrictions.

COLLECTION OF PURCHASES

Scheduling an appointment and payment in full prior to arrival will facilitate the quick release of your property.

For your convenience, pre-allocated 30-minute collection time slots are available by appointment Monday through Friday between 9am – 4:30pm local time.

If you are sending a third party to collect, please provide details to our Client Services Department prior to your scheduled pickup or we will be unable to release your property.

To schedule collection of purchases:

- **For property from NEW YORK Sales and LOS ANGELES auctions:** please contact our Client Services Department at Tel: 1-800-959-4383 (toll free, within the US) or Tel: 1-908-707- 0077 (outside the US), or via email at invoices.us@bonhams.com.
- **For property form BOSTON Sales and MARLBOROUGH auctions:** please use the online scheduler, available at <https://skinner.appointlet.com/>, or contact our Client Services Department at Tel: 1-508-970-3000 or via email at bids@bonhamsskinner.com.

For an additional fee, Bonhams may provide packing and shipping services for certain items. If you wish to receive a Bonhams’ shipping quote, please indicate this at the time of registration. Carriers are not permitted to deliver to P.O. boxes.

International buyers are responsible for all import/export customs duties and taxes. An invoice stating the actual purchase price will accompany all international purchases.

Handling and Storage Charges

Storage charges of US \$5 per lot, per day will begin accruing for any lots not collected within 14 calendar days of the auction.

Bonhams reserves the right to remove uncollected sold lots to the warehouse of Door To Door at the buyer’s risk and expense. Handling and storage and Full Value Protection fees will apply, as further set forth in the Offsite Sold Property Storage section (below).

Shipping & Removal

Buyers are to review the Offsite Sold Property Storage section (below) for information regarding lots that will be removed to the offsite warehouse of Door To Door shortly after the sale. These designated lots must be collected by the buyer from Bonhams (at the designated premises where the sale occurred) prior to the day and time designated in the Offsite Sold Property Storage section, or from Door To Door thereafter. If buyers of these designated lots also buy other lots, these lots may also be removed to the warehouse of Door To Door, so all lots remain together and customers can collect or ship from one location. All other items will remain at Bonhams for a period of 14 days, after which time they may be transferred to offsite storage at the buyer’s risk and expense.

Offsite Sold Property Storage

All lots marked with a “W” in the catalogue are oversized and subject to additional storage and shipping as set forth below. Lots not so listed will remain at Bonhams; provided, however, THAT IF BUYERS OF W LISTED LOTS ALSO BUY OTHER NON-LISTED ITEMS, THESE OTHER LOTS WILL ALSO BE REMOVED TO THE WAREHOUSE OF DOOR TO DOOR, so that all lots remain together and buyers can collect their entire purchases from one location. For any questions please refer to the Bonhams Client Services Department.

The transfer of lots to the warehouse of Door To Door is at the buyer’s risk and expense. For sold lots removed to Door To Door, there will be transfer and Full Value Protection charges due immediately upon transfer and daily storage charges will begin to accrue five (5) business days after the transfer.

The per-lot charges of Door To Door Services are as follows (plus any applicable sales tax):

FURNITURE/LARGE OBJECTS

Transfer\$75
Daily storage\$10
Full Value Protection (on Hammer + Premium + tax): 0.3%

SMALL OBJECTS

Transfer.....\$37.50
Daily storage.....\$5
Full Value Protection (on Hammer + Premium + tax): 0.3%

Please note, Door To Door does not accept liability for damage or loss due to negligence or otherwise, exceeding the stated value of such goods, or at its option the cost of repairing or replacing the damaged or missing goods.

A. NEW YORK Sales (and New York Online Sales). Unless you are otherwise notified:

- W lots (and additional purchases) from sales occurring on *Tuesdays* and *Wednesdays* will be transferred to offsite storage at Door To Door on the proximate *Thursdays*. You may collect W lots from Bonhams by 5pm Eastern Time on *Wednesdays*. Purchases will be available for collection on *Fridays* of the same week from Door To Door.
- W lots (and additional purchases) from sales occurring on *Thursdays*, *Fridays* and *Mondays* will be transferred to offsite storage at Door To Door on the proximate *Tuesdays*. You may collect

Buyer’s Guide - continued

W lots from Bonhams by 5pm Eastern Time on Mondays. Purchases will be available for collection on *Wednesdays* from Door To Door.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door To Door Services
50 Tannery Rd.
Somerville, NJ 08876

B. LOS ANGELES Sales (and Los Angeles Online Sales)

- You will be notified in advance of the sale of the date and time of the removal of W lots (and additional purchases) to the Door To Door warehouse. Please be advised that removal may occur the day following the day of the sale.

Collections appointments must be booked 24 hours in advance with Door To Door (subject to full payment of all outstanding amounts due to Bonhams and Door To Door).

Address:
Door to Door Services
6280 Peachtree St.
Commerce, CA, 90040

For more information regarding storage, shipping, or collection from Door To Door please contact Door To Door directly at auctions@dttdusa.com.

Payment
Payments for purchased lots must be made directly to Bonhams. Door To Door will not release property unless the buyer has paid Bonhams in full. All charges for handling and storage due to Door To Door must be paid by the time of collection from their warehouse. Payment may be made by cash, check, or credit card. Please contact Door to Door in advance to ascertain the amount due.

Lots will only be released from the Door To Door warehouse upon production of a "Release Order" obtained from the Cashier's Office at Bonhams.

The removal/storage and/or shipment by Door To Door of any lots will be subject to their standard Conditions of Business, which can be found at <https://www.dttusa.com/terms-and-conditions> and are available upon request from the Bonhams Client Services Department or from Door To Door directly.

COLLECTION OF PURCHASES FROM WINES AND SPIRITS AUCTIONS
All alcoholic beverage property, however collected, shipped or received, requires the recipient to be in possession of photo identification confirming that he or she is at least 21 years of age.

Subject to the terms set forth in this section and in the Conditions of Sale, we will make your purchase(s) available for collection in a manner that is commercially reasonable and facilitates the safe handling of the property. The inherent nature of fine wine and spirits requires that due care be taken in storage and handling. We request your partnership in making sure no harm arises during storage or collection. Bottles that are old

or unusually shaped need to be collected in person. We shall have professional discretion when the circumstance arises.

Collection
Full payment must be received and processed by Bonhams following the close of the auction, prior to release of any purchases.

All purchases must be paid for and removed from Gordon's premises within 30 days of the auction at which they were purchased. Any property not collected within 14 days of the auction in which it was purchased will be subject to storage charges at the then applicable rates charged by Gordon's starting on day 15 following the auction. The buyer agrees to pay such storage charges which may be calculated and invoiced per lot on a daily or monthly basis. Any applicable payments to Gordon's or other designated third party shipper must be paid for in full prior to the release of property.

All purchases must be collected from climate-controlled, off-site storage at the location designated below (unless otherwise noticed to you in writing after the auction). Collection is available only by prior appointment at:

Gordon's Fine Wines
Baker's Best
150 Gould Street
Needham, MA 02494

Please schedule your collection with Gordon's Fine Wines ("Gordon's") directly using the automated scheduler (included with your payment confirmation email which you will receive from Bonhams) at least three (3) business days in advance of your desired collection appointment day. For questions please contact wine@bonhams.com or staff@gordons.com. Contact staff@gordons.com for additional storage or delivery services.

Full payment of all applicable charges must be received prior to release of any purchases. Purchased property will only be released to those over 21 years of age. Valid government issued proof of age will be required. For any third-party collections (i.e. collection by the buyer's authorized agent), an Authorized Release Form must be signed by the buyer of record and submitted to Gordon's prior to collection.

Local Delivery
As an ancillary, third-party service, subject to availability, buyers may independently engage Gordon's directly for the packing and delivery of purchases inside Route 495 for a fee. Deliveries are generally available Monday through Friday during normal business hours. All costs associated with delivery must be paid to Gordon's directly. Buyers must arrange for such services directly with Gordon's (or any other the third party service provider of buyer's choice). Such services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them. Purchases will only be delivered to, and must be signed for by an individual who is no less than 21 years of age, and presents satisfactory age identification.

Shipping
Buyers are required to comply with their respective states' or jurisdictions' regulations regarding the importation, exportation and shipment of alcoholic beverages. Buyers are solely responsible for the

importation, exportation and shipment of alcoholic beverage products purchased. Many jurisdictions prohibit or limit the importation of alcoholic beverages, and some jurisdictions require the buyer, seller and/or shipper to obtain certain permits or licenses prior thereto. It is the buyer's sole responsibility to determine whether any such restrictions, limitations or prohibitions are applicable prior to bidding and to obtain any required permits or licenses.

It is the buyer's sole responsibility to collect purchased property or to make independent arrangements for collection and delivery service, and to ensure that such service provider is duly licensed or permitted to transport wine and/or spirits, as the case may be, to the relevant destination. Such third party services shall be independent of Bonhams, and shall be solely at the buyer's risk and expense. Bonhams and the sellers will not be liable for any acts or omissions of any packers or carriers, whether or not recommended by us. Such packers or carriers may carry their own insurance and any claim for lost or damaged property should be addressed directly to them.

Auction Registration Form

(Attendee / Absentee / Online / Telephone Bidding)

Please circle your bidding method above.

Paddle number (for office use only)

General Notice: This sale will be conducted in accordance with Bonhams Conditions of Sale, and your bidding and buying at the sale will be governed by such terms and conditions. Please read the Conditions of Sale in conjunction with the Buyer's Guide relating to this sale and other published notices and terms relating to bidding. Payment by personal or business check may result in your property not being released until purchase funds clear our bank. Checks must be drawn on a U.S. bank.

Notice to Absentee Bidders: In the table below, please provide details of the lots on which you wish to place bids at least 24 hours prior to the sale. Bids will be rounded down to the nearest increment. Please refer to the Buyer's Guide in the catalog for further information relating to instructions to Bonhams to execute absentee bids on your behalf. Bonhams will endeavor to execute bids on your behalf but will not be liable for any errors or non-executed bids.

Notice to First Time Bidders: New clients are requested to provide photographic proof of ID - passport, driving license, ID card, together with proof of address - utility bill, bank or credit card statement etc. Corporate clients should also provide a copy of their articles of association / company registration documents, together with a letter authorizing the individual to bid on the company's behalf. Failure to provide this may result in your bids not being processed. For higher value lots you may also be asked to provide a bankers reference.

Notice to online bidders; If you have forgotten your username and password for www.bonhams.com, please contact Client Services.

If successful

I will collect the purchases myself

Please contact me with a shipping quote (if applicable)

I will arrange a third party to collect my purchase(s)

☐

☐

☐

Please email the completed Registration Form and requested information to:
Bonhams Client Services Department
580 Madison Avenue
New York, New York 10022
Tel +1 (212) 644 9001
bids.us@bonhams.com

Bonhams

Sale title: The Complete Kelmscott Press Collection of Joseph Mark Van Horn		Sale date: December 18 2024	
Sale no. 29535		Sale venue: New York	
General Bid Increments: <div><div><div>\$10 - 200by 10s</div><div>\$200 - 500by 20 / 50 / 80s</div><div>\$500 - 1,000by 50s</div><div>\$1,000 - 2,000by 100s</div><div>\$2,000 - 5,000by 200 / 500 / 800s</div><div>\$5,000 - 10,000by 500s</div></div><div><div>\$10,000 - 20,000by 1,000s</div><div>\$20,000 - 50,000by 2,000 / 5,000 / 8,000s</div><div>\$50,000 - 100,000by 5,000s</div><div>\$100,000 - 200,000by 10,000s</div><div>above \$200,000at the auctioneer's discretion</div><div>The auctioneer has discretion to split any bid at any time.</div></div></div>			
Customer Number		Title	
First Name		Last Name	
Company name (to be invoiced if applicable)			
Address			
City		County / State	
Post / Zip code		Country	
Telephone mobile		Telephone daytime	
Telephone evening			
Telephone bidders: indicate primary and secondary contact numbers by writing ① or ② next to the telephone number.			
E-mail (in capitals) _____ By providing your email address above, you authorize Bonhams to send you marketing materials and news concerning Bonhams and partner organizations. Bonhams does not sell or trade email addresses.			
I am registering to bid as a private client <input type="checkbox"/>		I am registering to bid as a trade client <input type="checkbox"/>	
Resale: please enter your resale license number here _____ We may contact you for additional information.			

SHIPPING	
Shipping Address (if different than above):	
Address: _____	Country: _____
City: _____	Post/ZIP code: _____

Please note that all telephone calls are recorded.

Type of bid (A-Absentee, T-Telephone)	Lot no.	Brief description (In the event of any discrepancy, lot number and not lot description will govern.) If you are bidding online there is no need to complete this section.	MAX bid in US\$ (excluding premium and applicable tax) Emergency bid for telephone bidders only*

You instruct us to execute each absentee bid up to the corresponding bid amount indicated above.

* Emergency Bid: A maximum bid (exclusive of Buyer's Premium and tax) to be executed by Bonhams **only** if we are unable to contact you by telephone or should the connection be lost during bidding.

BY SIGNING THIS FORM YOU AGREE THAT YOU HAVE READ AND UNDERSTAND OUR CONDITIONS OF SALE AND SHALL BE LEGALLY BOUND BY THEM, AND YOU AGREE TO PAY THE BUYER'S PREMIUM, ANY APPLICABLE TAXES, AND ANY OTHER CHARGES MENTIONED IN THE BUYER'S GUIDE OR CONDITIONS OF SALE. THIS AFFECTS YOUR LEGAL RIGHTS.	
Your signature:	Date:

1882
Camden Aug: 13 - Evng

Welcome home again -
by no means forgetty Sula
+ the youngster -

- I am well - have had
a very fair summer, (though
so much hot weather) -

— I commenced publishing
L of G in June on my own
hook, but found it vexatious
from the start, & having quite
vehement proposals from
Rees Welsh, (2^d hand book dealer
& law book publisher) 23 South
9th st. Phila. I passed the use
of the plates into his hands
— he printed it (the plates are
here in Phila) an exact copy of
the O's good edition - Welsh



Bonhams
580 Madison Avenue
New York, NY 10022

+1 212 644 9001
bonhams.com

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